NUMBER

1

MEN AND GUNS AND THE MONTREAL MASSACRE

CANADIAN ART

SPRING 1990
VOLUME 7
NUMBER 1 $6.00

GENEVIEVE CADIEUX
Canada's representative at this year's Venice Biennale

KIM ADAMS AT WORK AND PLAY
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VANCOUVER'S PROTO/ZOAN
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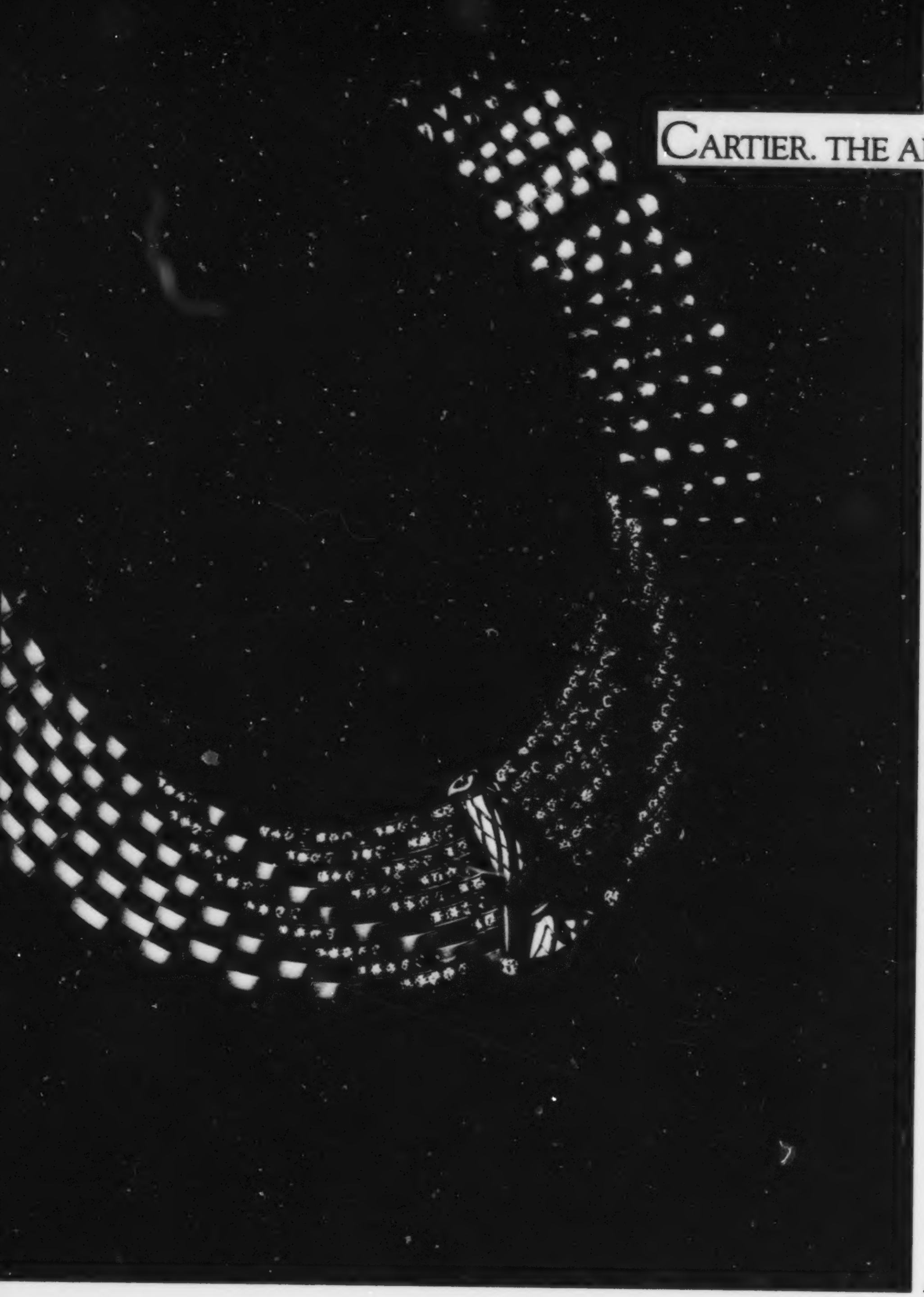

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Images by Ron Bolt
Text by Norman Levine

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The text includes a rare volume of poetry, Levine's first short story "A Sabbath Walk" and selections from: the novel "From a Seaside town", the novella "The Playground", the short story "Gwen John" and "Canada Made Me".

Set in linotype, the text was printed by letterpress on neutral Ph paper. The book is bound in black leather with French marbled end papers and inset with hand pulled lead title plates on front and back covers. Each volume is slipcased in gray ultrasuede and numbered and signed by the artist and the writer.

Accompanying the book is a boxed set of 4 serigraphs entitled "The St. Ives Suite". These images measure 25 inches by 28 inches and average 20 colours each. They are numbered and signed by the artist.

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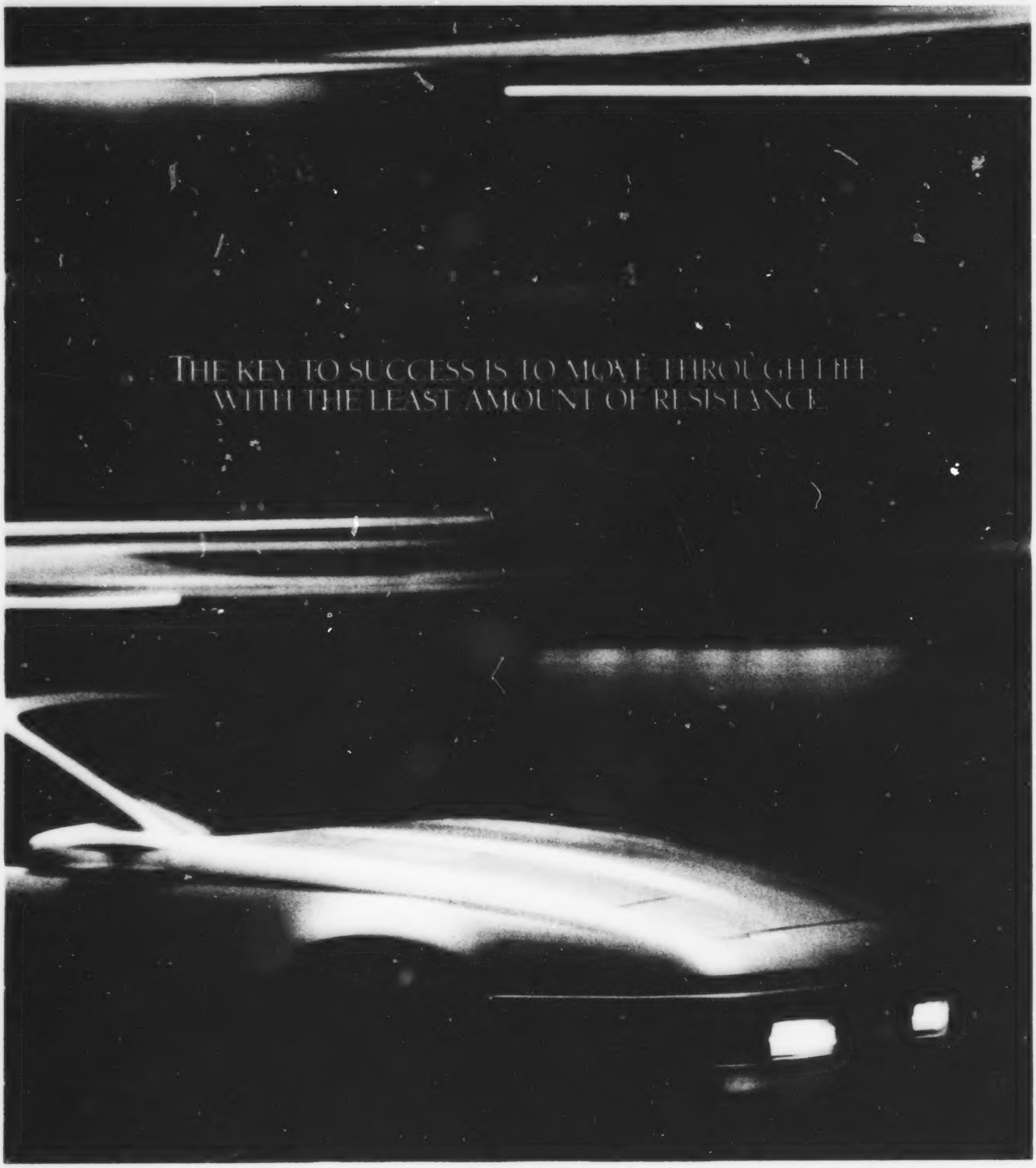
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CANADIAN ART

Page 58

17 **THE OBJECT**
Guns R Us: for many men actions speak louder than words
By *Gary Michael Dault*

19 **THE SCREEN**
The men's club: Rambo ain't heavy he's my brother
By *John Scott*

21 **THE FEMALE GAZE**
Moving pictures: women who are everywhere yet belong nowhere
By *Susan Crean*

23 **THE REVOLVER**
The illusion of progress: more space doesn't mean better museums
By *Maria Tippett*

38 **FAST FORWARD**
A cross-Canada checkup of people and events in the arts

58 **SKIN DEEP**
The beauty and resonance of Geneviève Cadieux's installations come from her mixing of memory with desire
By *Peggy Gale*

66 **PROTOTYPES**
For Vancouver design collective Proto/zoan, the materials are a large part of the message
By *Douglas Coupland*

70 **IMAGES OF INNOCENCE AND EXPERIENCE**
Julie Voyce prints her heart out

72 **ABANDONMENT AND GRACE**
The architectural interventions of Martha Fleming and Lyne Lapointe
By *Renee Baert*

78 **LE JARDIN IMAGINAIRE**
An exploration of gardens as living metaphors
By *Susan Crean*

82 **WORLDS WITHIN WORLDS**
Using materials ranging from the miniature to the mass-produced, Kim Adams constructs a vision of society that is at once playful and subversive
By *Nancy Tousley*

FOCUS

90 David Bierk by *Matthew Hart*
91 Alan Belcher by *Jane Perdue*
92 Libby Hague by *Deirdre Hanna*
93 Janis Bowley & Oliver Kellhammer by *Nancy Paterson*
94 Lorne Wagman by *Martin Dowding*
95 Jeffrey Spalding by *Michael Boxall*

104 **INDEX** to artists and galleries, listed by artist or institution

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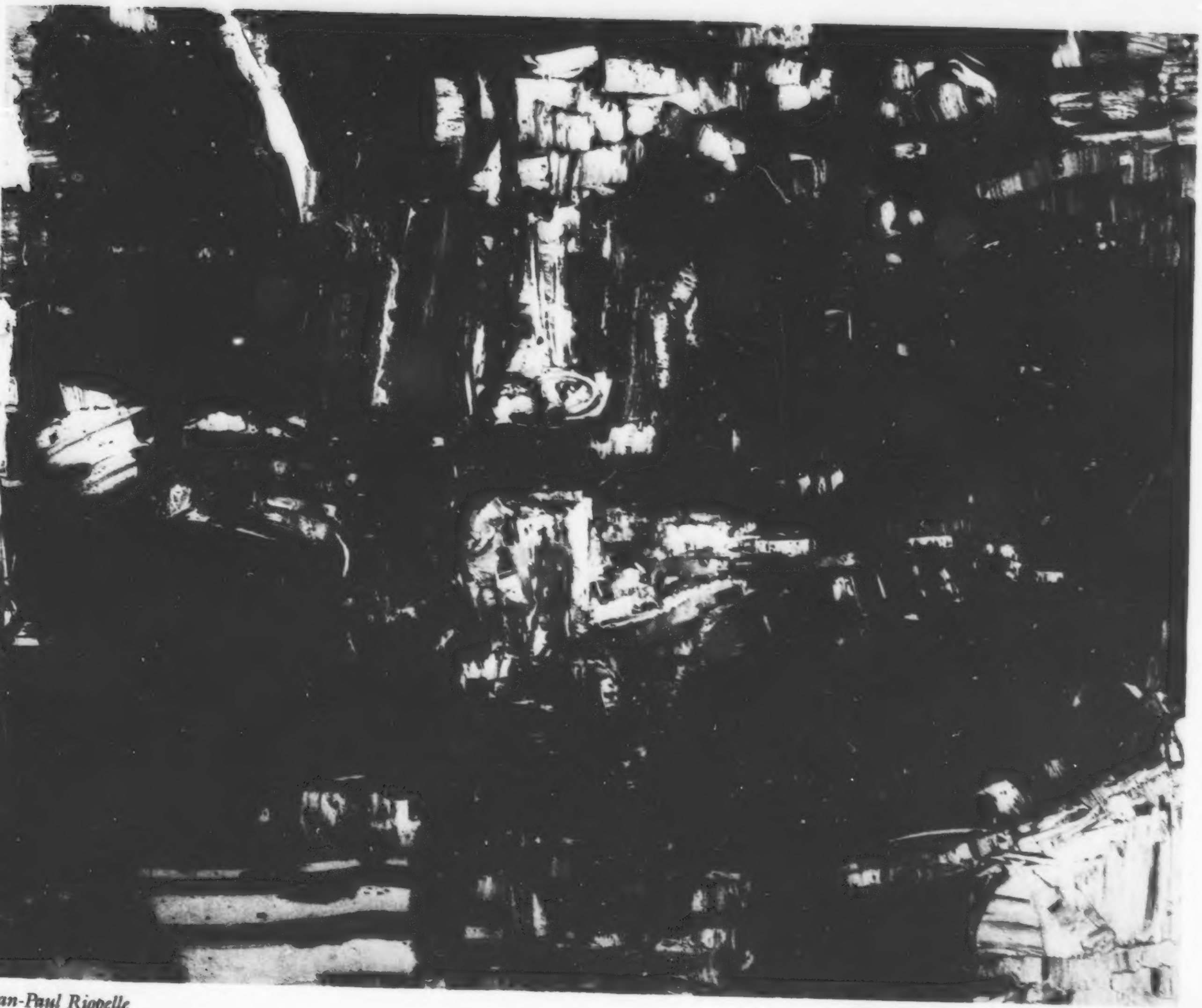
For subscription inquiries, please call Ann Nurse, (416) 496-8413.

Cover: Geneviève Cadieux
***Hear me with your eyes* 1989**
One element of a triptych
shown entirely on page 5.
Photo enlargement mounted
on a wood screen
98 x 122 in.

NEW ACQUISITIONS

March 12 – 31, 1990



an-Paul Riopelle

"Fionta", Oil on canvas, 1958, 51" x 63"

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EDITORIAL

In Canada, spring always seems to arrive late and leave early. Unless you're lucky enough to live on the west coast, spring remains a season that is more anticipated than experienced. Elsewhere, nature moves abruptly from the stasis of winter to the long, hot stretch of summer. Perhaps that's why a number of Canadian artists have explored the theme of paradise (lost or regained) in their work. This unearthly garden provides a metaphoric place for the imagination to flourish at its own pace, unhampered by the realities of seasonal change. Beginning on page 78, Susan Crean, a Toronto writer now living and teaching in Vancouver, explores the prominence that gardens, both real and imaginary, have in the work of five Canadian artists.

Coincidentally, as part of their latest installation at The New Museum in New York, Montreal artists Martha Fleming and Lyne Lapointe posited the vision of an alternative paradise, an "interior garden women create for themselves." As writer Renee Baert points out, this piece is something of a departure for Fleming and Lapointe, who usually situate their elaborate and moving *mises-en-scène* in abandoned public buildings, not art galleries. Baert puts this new work into context starting on page 72.

And at the risk of stretching the spring/garden metaphor too far, our cover story in this issue concerns Montreal artist Geneviève Cadieux, whose work, as T.S. Eliot said of April, mixes memory with desire. Cadieux has been exhibiting for about ten years, both in Canada and in Europe, and in that relatively short time she has earned a justifiable reputation as one of our most powerful artists. This summer she is Canada's representative at the prestigious Venice Biennale, and in anticipation of her undoubted success there, Toronto writer Peggy Gale examines Cadieux's work from 1981 on (page 58), paying particular attention to the compelling combination of intellect and emotion that has informed all of Cadieux's installations.

JOCELYN LAURENCE
EDITOR

Patusky Jazz, 1963, 84½" × 40" Magna Acrylic on Canvas

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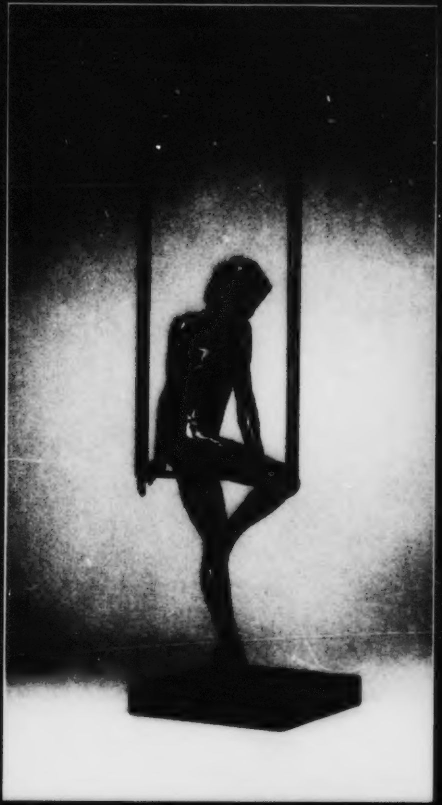
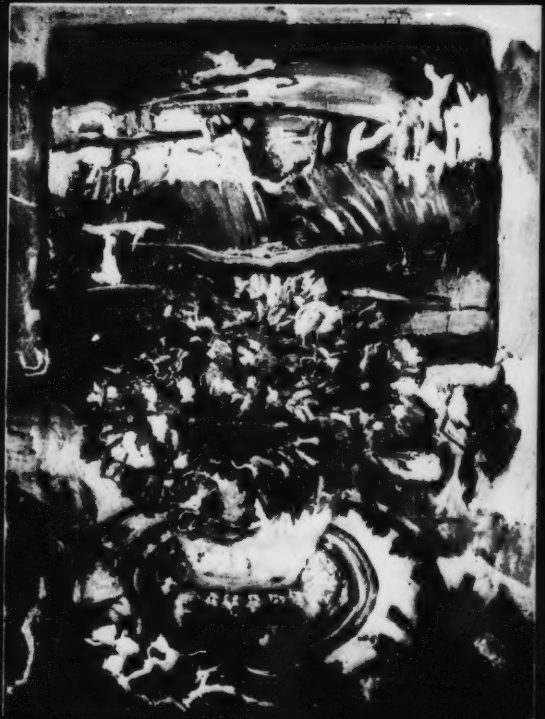


"The View" Bronze
FRANK VONDREJS
March 25 - April 28

"The Flower Pot and The Painting"
Acrylic on Canvas 51" x 38"



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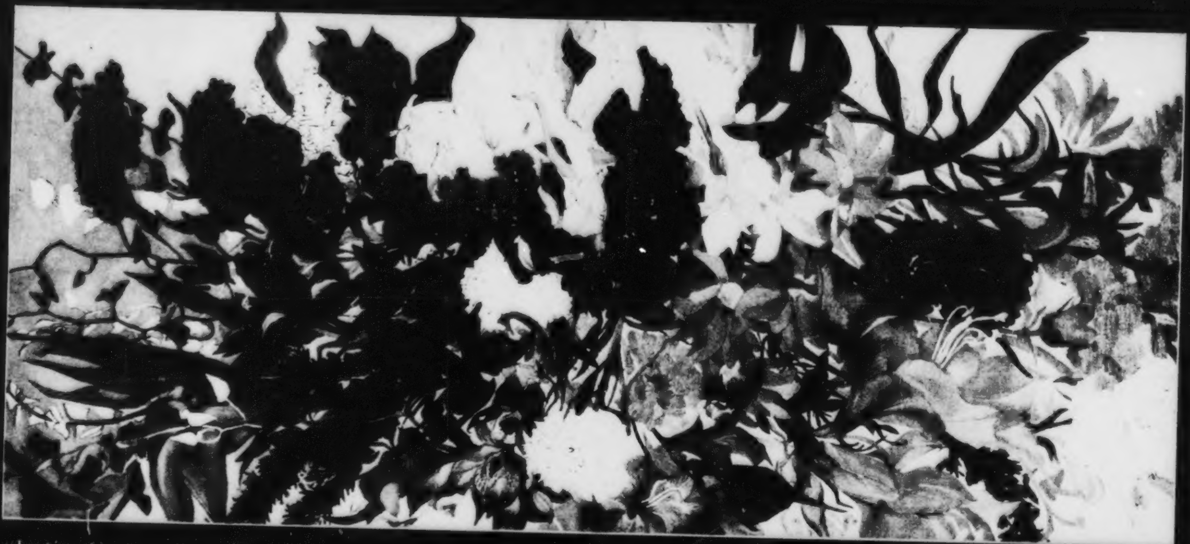
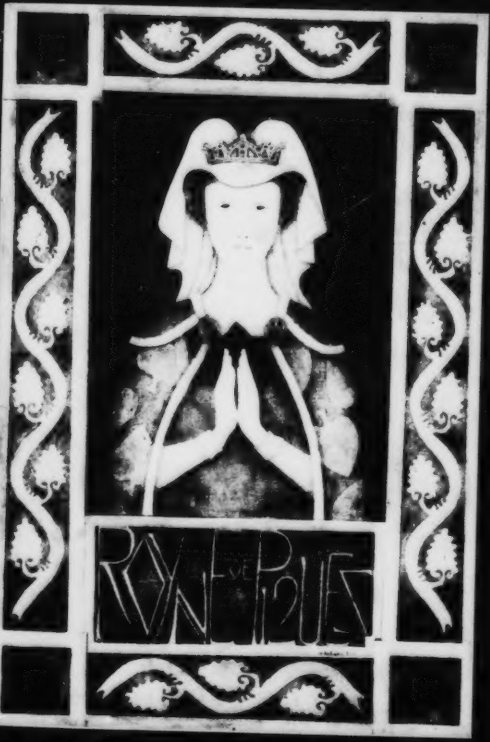


"Entire Cast on Stage"

Acrylic on Canvas 4' x 9'

HELEN LUCAS

April 29 - May 19



"Royne-de-Piques" Figurative Relief

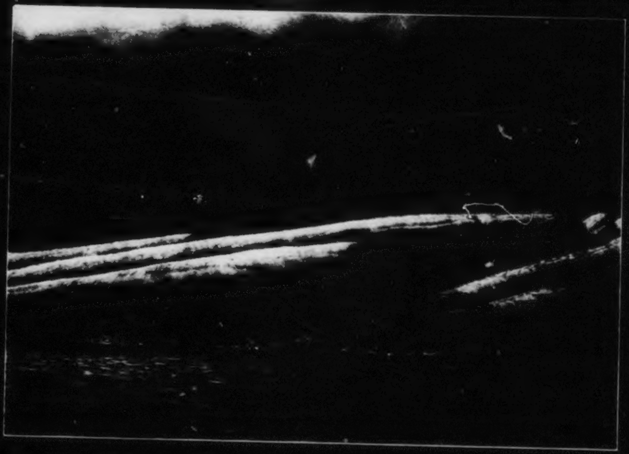
24" x 36"

MICHAEL HALLIWELL

May 24 - June 9

ALLEN SMUTYLO

June 10 - June 30



"Before Cambrian #2"

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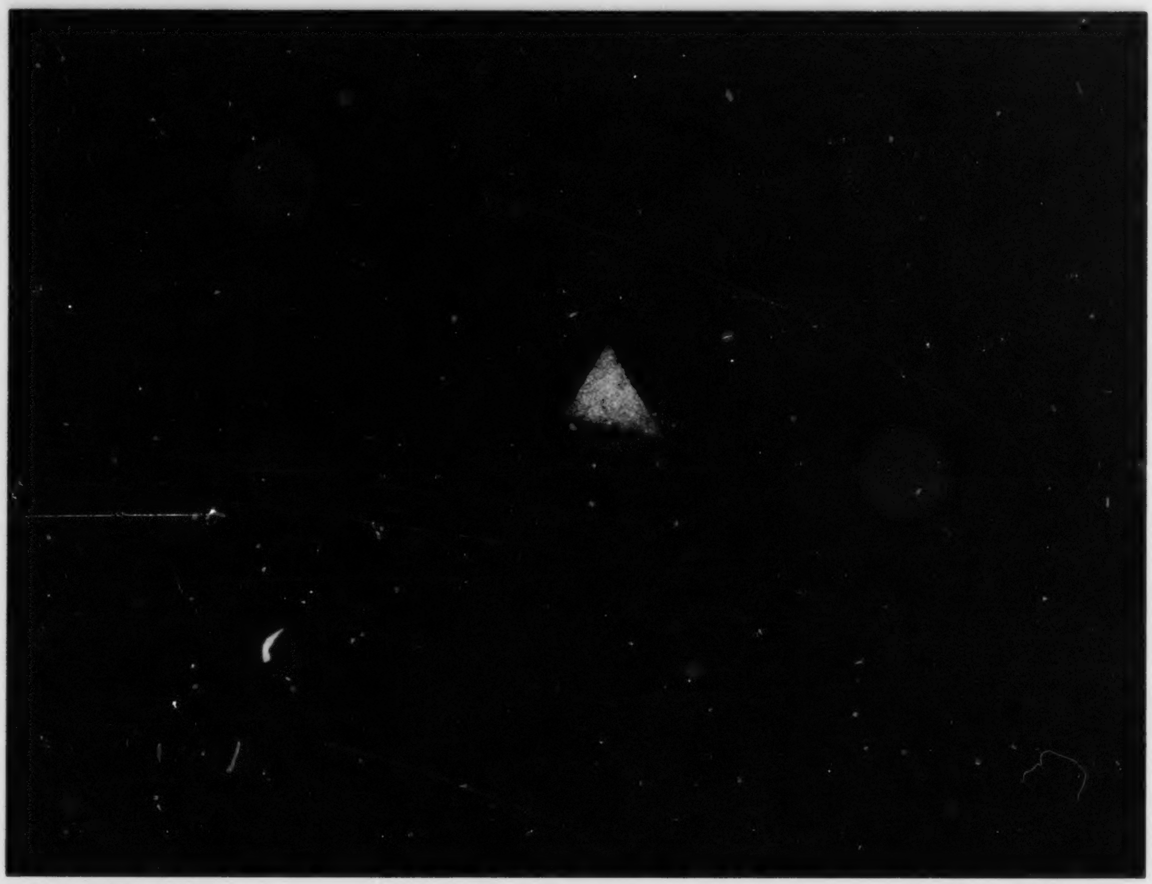

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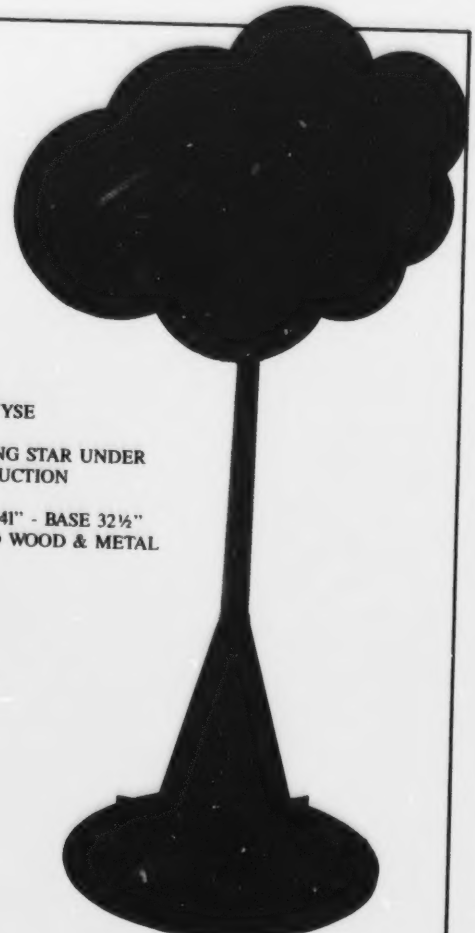

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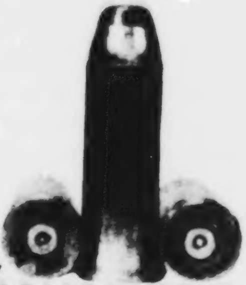
BY GARY MICHAEL DAULT

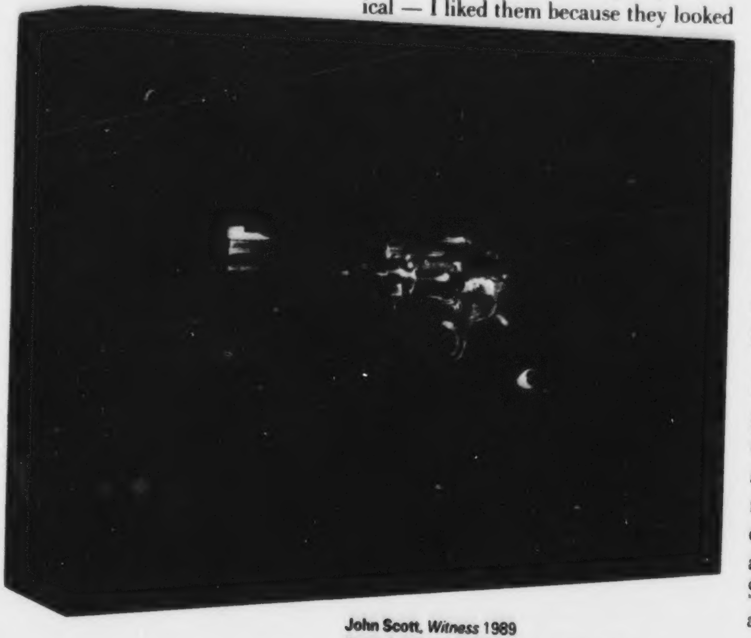
The Object



GUNS R US: FOR MANY MEN, ACTIONS SPEAK LOUDER THAN WORDS

A Fable: When I was little I idolized movie cowboys: Roy Rogers, Gene Autry, Hopalong Cassidy. I especially liked Rex Allen because he wore his pearl-handled revolvers backwards in their holsters so that he had to draw in this funny, geometrically complex way, both hands flashing down over his chest in a pre-explosive X — a weird kind of crossing himself. I liked Rex Allen's style so much I wore *my* cap pistols that way: backwards. I remember, too, how much I liked my six-guns. I'm trying now to think what it was that gave me so much pleasure.

I remember liking how long the barrels of my guns were. This was partly historical — I liked them because they looked like *old* revolvers, guns of the kind they actually used in the golden West of all our fantasies. But there was also, let's be honest about it, an enhanced power to the longer barrels. They simply looked more dangerous. I remember I also liked to wear the guns real low on my hips. This was supposed to make it easier to draw fast. The gun dangled right where your hands were. Less far to move (except that I had to perform this strangulated cross-over draw, which looked great but which took a whole lot more time). The real story behind this low-riding holster placement was my enjoyment of the drag downwards, the lower centre of gravity.



John Scott, *Witness* 1989
Smith & Wesson 357 Magnum, mixed media
Courtesy: Carmen Lamanna Gallery

What did this do? It made me feel cool, hip, centred. It produced something akin to what might be called an enhanced scrotumization, a serious, authoritative heaviness below my belt. It kept me fixed decisively on the earth. It planted me somewhere. It gave me an is-ness that widened the gulf between me and everything beyond me. It gave me, I felt almost sure, confidence. I was the guns. The guns were me. Together, we walked tall.

Giovanni's gun shop is in a grimy mini-plaza in North Toronto, up in the middle of the so-called Jane-Finch corridor, an axis of urban disturbance famous in the media as the site of everything from murder and gang warfare to drug dealing. I'm at Giovanni's because I'm with John Scott and he's there because he requires a revolver as part of a work for his upcoming exhibition at Toronto's Carmen Lamanna Gallery.

What he needs is a dangerous-looking, archetypal ur-pistol for a piece he's constructing called *Witness*. *Witness* will consist, ultimately, of a glass case mounted on the wall and displaying a sinister black revolver with a horrifyingly alive-looking glass eye emerging surrealistically from the gun's handgrip. This will be an equivocal eye. In the first place it will anthropomorphise the gun, lending it a wanton, come-hither look that crystallizes the weapon's gothic seductiveness both as a sensuous object and as an agency of authority. And in the second place, it will become the locus for the pistol's pornographic power, the eye of what D.H. Lawrence once called, as a paraphrase of the pornographic, "the dirty little secret" of the weapon. The eye renders the gun not only sentient but also provides it with a vision which constantly closes upon a morality. In order to fire the gun in *Witness*, you'd have to cover up that staring, soulful eye with your hand. But that's how you have to hold the gun anyhow in order to hold it at all: with your fingers bent around the handgrip and spread across the eye — shielding it from seeing what you're doing, blindfolding it against its own involvement in the firing. In the kingdom of the blind, the one-eyed pistol is a portable conscience.

What bemused the both of us, Scott and I, was that we were clearly looking for a beautiful, sinister, theatrical, sexy looking gun: a whole string of what ought to have been adjectival contradictions in terms. Whatever else a gun is, it can also be handsome, designed to wristwatch-like tolerances, sleek, mysterious. Riddled with guilty beauties. The dreadful power of the gun is partly the power of its forbidden glamor. Actually admiring the way a gun looks is something like admitting to a lascivious rather than a sociological or semiological interest in pornography. Even though it was clear to the point of overcompensation, at Giovanni's gun shop, that all of these guns were only for hunting, there was a jagged, charged effluence of realpolitik in the store, a whiff of an old-fashioned, throwback masculinity I hadn't experienced since I was forced to be an army cadet (a bren-gun instructor, no less) back in high school in 1954. As I recall, there were petitions to sign, lying about on the counters at Giovanni's, petitions protesting the castrating unfairness of the government's desire to make the purchasing of semi-automatic weapons illegal.

Four days later, on December 6, Marc Lepine shot fourteen female engineering students in Montreal, thereby enacting some terrible revenge upon this "bunch of feminists" for feminism's having, as he put it, ruined his life. The gun he used was a semi-automatic rifle not unlike the rifles we were to petition in favor of at the gun shop. *Witness* had acquired an urgent additional relevance.

The massacre in Montreal, the first mass murder with enough ideological clarity to preclude Lepine's being dismissed as just another madman, has ignited conflagrations of discussion about the present status of feminism, about its future, about the problematic nature of any role men might inhabit as feminist fellow-travellers, about the nature of the contemporary male experience.

One of the most dispiriting programs within the male project is a nagging residual feeling that talk is cheap, that discussion is, by and large, luxurious and irrelevant, that dialogue is for patsys, that the only route to genuine authority is through action. When you get right down to it, the leaving behind of the strangled Hemingway-esque [illegible], the long, painful (presumably eloquent) Gary Cooper-esque silences, the flint-eyed Clint Eastwood squint into the middle distance, has had more to do with the evolution of male style than predelection. Actions still speak louder than words. Violence still cuts through red tape. Not for nothing is the contemporary admonishment "Bite the bullet" synonymous with the decision to take action. A bullet is all compression. Any one of them is worth, presumably, a thousand words. There is an advertisement in the January 1990 issue of *Soldier of Fortune* magazine ("The Journal of Professional Adventurers") that makes admirably clear what real men feel about feelings, especially about painful memories, about hurtful talk. "Divorced?" the ad cries out, heavy already with locker-room sympathy. "Let Us Turn A Bad Memory Into A Piece Of Fine Jewelry. We'll take your old wedding band and turn it into a golden bullet. We will even put your name on it (up to 11 letters) for no extra charge." This apparently constructive transformation costs a cool $89.99 U.S. Cheap enough, one supposes, for an exorcism and a damn sight neater than psychotherapy.

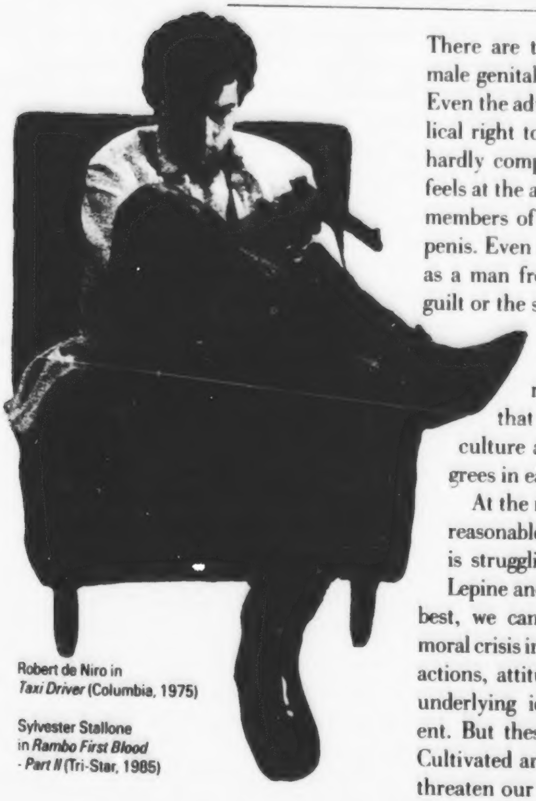
The gun, then, is all action. Because it is capable of effecting authoritative action at a distance, moreover, it is imbued with a certain kind of fascistically tinged magic and mystery. The absurd telekinesis whereby a trigger is squeezed over here and somebody falls down dead over there has always, since the invention of firearms (the idea of the gun as one of the extensions of man is built right into the word "firearm" itself), been afforded reverence among those people, overwhelmingly men, for whom the concept of power-as-immediacy is compelling. We have all heard enough, presumably, this late in our Freudian century, about the gun-as-phallus, about the exhibitionism, the infantilism, of suddenly exposing one's threatening Luger and watching the crowds reel back in horror. It is worth remembering to remember once again, however, that for many men — perhaps at some level for all men — the power of the penis, like the power of the pistol, lies not in its role as a conduit to pleasure or as an agency of intimacy, connection or knowledge, but rather in its gun-like ability to effect action at a distance. The penis is political. Intimacy is not.

Dialogue presumes a working level of equality between participants. The dialectic of all discussion, the forward movement of all discourse, is generated by the binary action of the twin discourses created by these players-at-language, these pioneers in new meaning. Any retreat from dialogue into bodily action (leaving, throwing a plate, whipping out your gun and shooting your partner) is a replacement of civility (which civility Freud assured us built cities as a displacement for mayhem) by primitivism, by infantilism, by the [illegible] need to generate a [illegible] immediately. Firing a gun at someone is a meta-isolating action which results, in an odd, perverted replay of Newton's Second Law of Motion, in the virtual deaths of both parties, the shot and the shootist. Railing against guns, of course, does no good. As Marx said, in an uncharacteristically [illegible] moment, "The weapon of criticism certainly cannot replace the criticism of weapons."

BY JOHN SCOTT

The Screen

THE MEN'S CLUB: RAMBO AIN'T HEAVY, HE'S MY BROTHER



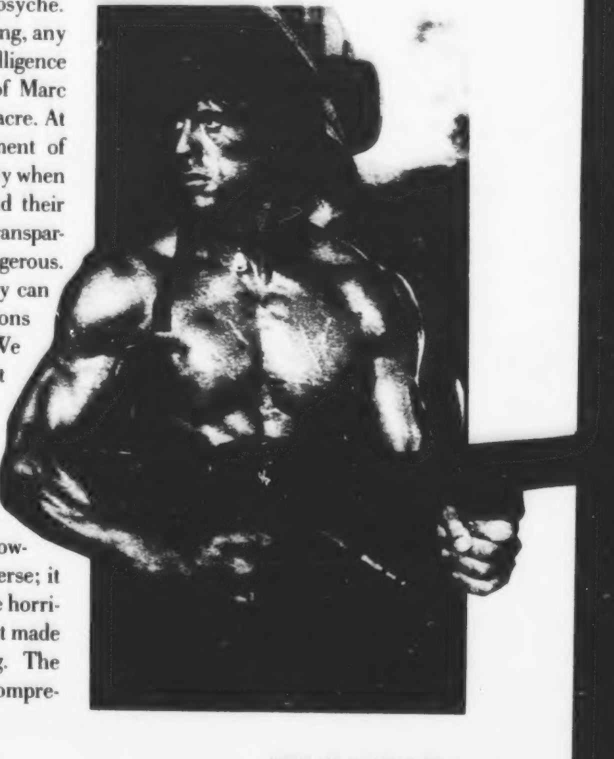
Robert de Niro in *Taxi Driver* (Columbia, 1975)

There are times when having a set of male genitals can seem truly abhorrent. Even the advantages of claiming the Biblical right to dominance over the world hardly compensates for the horror one feels at the actions and attitudes of some members of the grand fraternity of the penis. Even if you can distance yourself as a man from the weight of historical guilt or the shared responsibility for our contemporary reality, there are still messy undercurrents of power and misogyny that reverberate through our culture and resonate to varying degrees in each individual male psyche.

At the moment of this writing, any reasonable Canadian male intelligence is struggling with the ghost of Marc Lepine and the Montreal massacre. At best, we can translate this moment of moral crisis into a moment of clarity when actions, attitudes, institutions and their underlying ideologies become transparent. But these moments are dangerous. Cultivated and responded to, they can threaten our closely held definitions of our selves and our society. We (that is to say, men) assume that the moral vertigo we experienced on hearing of the death of the fourteen women in Montreal was a natural response to what we perceived as a senseless, incomprehensible act. I think, however, that it was precisely the reverse; it was our visceral recognition of the horrible familiarity of the act that in fact made Lepine's behavior so disturbing. The events in Montreal weren't incomprehensible — quite the opposite. Men knew exactly what was going on.

Lepine was simultaneously a wild card, highly unique and individualized in his madness, and a manifestation of a collective set of fears and dreads. He represented a tortured, inappropriate, archaic definition of masculinity as it attempts to deal with the frustration and limitations of its own loss of power.

Masculinity is not, of course, a single unchanging quality. Its inherently conservative nature conceives of itself as springing from some eternal source, but



Sylvester Stallone in *Rambo First Blood - Part II* (Tri-Star, 1985) it is in actuality a constantly shifting dialogue of cultural models interacting with supposedly fixed normative psychological structures. If we do imagine masculinity as changing, we tend to see it as evolving in positive terms — the non-swishing gay male, for example, or the caring single father. But the truth is that it is within the realm of extreme representations of violence that some of the more radical transformations of masculinity have occurred.

The fact is that some current cinematic reactions can be seen as a disguised response to the stresses placed on the male psyche by the analysis and social transformations engendered by feminism. Some of the new media constructs and narratives are so extreme as to make chauvinism seem like a golden period of romantic restraint. With every revealing exposure of the means by which repressive structures have functioned against women and those who are technically women — children, immigrants, the powerless — a counter version of caricatured masculinity has surfaced.

Not long ago, film provided us with a pure, polarized emblem of masculinity in the person of John Wayne. During the latter part of his film career he seemed continually bathed in a nostalgic, rosy, twilight glow, acting as the custodian of righteous violence at a time when clear notions of honor, courage and the qualities of traditional manhood were beginning to fade. Realism — the need to transcend one-dimensional characterization — generated new cinematic models. And one of the unpleasant side-effects of dismantling the traditional concept of masculinity, with its rigid structure, has been that some of the worst aspects of masculinity are no longer held in check. In recent years, many filmmakers have pushed the envelope, constructing more and more extreme representations of violence perpetrated by heroes who are, as they dispense justice, more filled with sadism than with heroic resolve.

Within the new set of masculine heroes there are crucial differences. Clint Eastwood's Dirty Harry or Mel Gibson's Mad Max embody specific meanings, reinforce certain mythologies and organize certain fantasies. But there is something especially creepy about Sylvester Stallone's immensely and internationally popular Rambo, particularly when one acknowledges the sickening regularity with which individuals who flip out in a manner similar to Lepine's have identified with his character. This identification differs from the rest of the violence-dispensing pantheon. An analysis of those differences and their specific appeal might be useful in dealing with or possibly preventing more mindless outbreaks of violence.

Rambo, or rather a proto-Rambo, actually first appeared in the mid-'70s in Martin Scorsese's film *Taxi Driver*. In it, Scorsese constructed an articulately inarticulate voice-over narration from the diaries of the hopelessly isolated potential political assassin, Travis Bickle. Scorsese's depiction was culturally resonant enough to send a lot of not particularly disturbed or unintelligent males off into mirrored soliloquies ("You talkin' to me?") full of nebulous aggression.

Bickle, like Rambo, is inexorably drawn into a paroxysm of violence, but the difference is that in *Taxi Driver*, we have an adult consciousness (Scorsese's) interpreting the interior monologue of an emotional adolescent who is struggling to deal with a complex social reality and a horrific military history. In the Rambo movies, on the other hand, we have an adolescent consciousness (that animates a hyper-masculinated body) responding to a set of complex stresses by falling into the pure narcissism of the violent poseur while playing out a military combat tantrum (the Kill Spasm). In fact, the camera spends so much time focusing on Rambo in sado-masochistic, phallocentric delirium as to surpass its lingering gaze directed at any mainstream female sex symbol/film star. By so doing, the filmic experience moves us closer to the body/image time of pornographic movies, which presents us with a horrible possibility: Rambo-identification by disturbed individuals may simply be a last-ditch effort to be seen.

We have to understand that we are protected in large part from media-generated violence by our own — and filmmakers' — internalized system of censorship. Most male film characters who successfully use violence are in fact agents of authority — good sons if perhaps slightly rebellious, wise fathers if momentarily mistaken or overly rigorous — and are thus compelled to stay within a preordained set of social norms. But Rambo is, as Stallone has described him, "America's lost child," an orphan, a fatherless son irreversibly transformed by political necessity and military training before being abandoned, unloved, in an environment that necessitates emotional responses from someone in whom all emotion has been deliberately repressed. There is an inevitability to Rambo's seeking out of an apocalyptic combat situation so demanding and intense as to obliterate his unbearable interior feelings.

Anyone who has played with one of the dazzling array of combat video games knows this experience, the jumped-up but limited hyper-consciousness necessitated by the constant waves of attacking images. The result is a totally focused consciousness that is too busy engaging in survival/slaughter to experience the complexities of moral choice or the painful contingencies of feeling. Awareness is present only as a command centre for the robot/military body completely purged of the biological, the feminine. This apocalyptic burst of violence that obliterates feeling, along with the momentary disruption of the organization of power, are exactly what makes Rambo so popular.

Contemporary society is such that it demands men act and feel in ways that could be construed, under a limited definition, as feminine, or at least that men acknowledge that they interact with the reality of a growing female power in the world. At the same time, the rigid yet restraining structures of traditional masculinity are being dismantled. In effect, new beings are being created as a result of these complex and conflicting feelings, beings who, lacking the restraining image-identification of the old-model definition of a man, are filled with extreme nihilism and a real potential for violence.

It seems to me that what men need is to summon up the courage and strength to accept Marc Lepine as a brother, a sibling, who was raised in the same toxic cultural environment and with whom we share a number of internalized values, beliefs, desires and fears. Lepine was not a free-floating cloud of pure radical evil but the extreme end of a line that runs through us all.

BY SUSAN CREAN

The Female Gaze

MOVING PICTURES: WOMEN WHO ARE EVERYWHERE YET BELONG NOWHERE

All through October in Vancouver, the posters proliferated with gathering éclat in offices, shop windows, on billboards and hoardings, flashing the intriguing title In Visible Colours *at passers-by. The accompanying image, a painting by Nora Patrich, shows four pairs of eyes set in four smoothly female/feminine faces, distinctly African, Asian, Oriental and Latin American, gazing at the viewer with solemn salutation, their mouths poised for speech.*

An International Film and Video Festival celebrating the cinema of women of color and Third World women: One hundred films from 30 countries, five days of screenings (shorts, documentaries and features) along with three days of panels featuring cinéastes from Zambia, Zimbabwe, Kenya, Korea, Pakistan, India, China, Jamaica, Cuba, Mexico, Brazil, the U.K., the U.S. and Canada. An obvious idea, it now seems, and Vancouver made it happen.

Far right:
Still from *The Trace* 1988
16 mm color film 90 min.
Below: Still from
*Black Mother Black
Daughter* 1989 16 mm
color film 29 min.
Following page: Still from
*Who Will Cast the First
Stone* 1988 ¾ in. color
video 58 min.

WEDNESDAY: *The Trace* (1988), a film about a young girl growing up in a village in Southern Tunisia. Lively and curious, Sabra rails against the restrictions imposed on her by her mother. A girl should not ride a bicycle, go to the movies or even sleep outside in the cool garden air where men going to work in the early morning might spy her sleeping female form. Drawn into Sabra's world of painful confinement, we too hear her mother and aunts gossiping about her path to adulthood through marriage; and we sense her dark eyes noting the grim traces that destiny has left on their lives.

Nejia Ben Mabrouk's film weaves forward and back several years, skillfully interplaying adolescent Sabra and Sabra the young student trying to prepare herself for university exams against family disapproval and interference and even the harassment of male acquaintances. It is a portrayal of passive persistence — studying by dripping candlelight in bed at night — a character study of lyrical force. For while the facts of Sabra's predicament are harsh (especially to Western eyes) they are mitigated by the richness and intensity of the female society which surrounds her and which is a source of pleasure as well as approbrium. In the last scene Sabra boards a bus alone, leaving her past for the future.

THURSDAY: Memory. Two films by Canadian Claire Prieto, *Older, Stronger, Wiser* and *Black Mother Black Daughter*. The first a portrait anthology of five women who as community workers, farmers, preacher and bookstore owner have been the keepers and purveyors of cultural memory. The pattern of their lives is drawn together in the narration by poet and associate director Dionne Brand. The second is also an excursion; with co-director Sylvia Hamilton as escort we meet her mother and her mother's friends, and through them explore the web of connection that reaches back to the Loyalists' arrival in 1782. We're here, explains one of the women in the film, because of all the work done by the women before us, from the time they landed on the shores of Nova Scotia.

FRIDAY: Viola Thomas, the executive director/producer of the Association for Native Development in the Performing and Visual Arts, opens the symposium by thanking "our grandmothers" and acknowledging that the event is taking place on land belonging to the Musqueam and Squamish peoples in a province where 37 distinct native languages are (still) spoken. Over the day we learn how difficult — no, impossible — it is for women of color to make films; how they face lack of access to training, resources, technical equipment, even film stock, and how they yet achieve the impossible.

Flora M'mbugu-Schelling: "In Tanzania we have no film culture we can call our own. There are no opportunities for women (or men) even though there are movie theatres in every town — showing third-rate U.S. films which are unfit for human souls. In my country the people think the blacks in Tarzan pictures are Americans not Africans."

Pratibha Parmar: "We [in Britain] are denied the skills and resources not only to make films ourselves, but to control our own representation. Race, sexuality and class are objective factors in this denial of our experience. We've been relegated to a marginal space...and many of us have used it as productive space to voice our own visions."

Maria Angelica Lemos: "My film *Axé* is about racism in Brazil, which was the last country in the world to abolish slavery. Today officials claim there is racial democracy, yet the huge black majority only elects a few black deputies. Brazil is an intensely racist country. I'm white, and had great difficulty making the film. The bank of São Paolo withdrew the funds it promised when we were already shooting interviews. I approached Brazilian television and was told that 'Black doesn't sell in Brazil.' "

Axé (1988) — the greeting used by black people meaning peace, energy and light. Lamos' film swells with the sounds, color and daily hum of black culture coursing through the streets, the marketplace and the mainstream of Brazilian life, a culture unacknowledged except at Carnaval. Black Brazilian women speak to the camera with their bodies, their faces, their humor and their resilience. They agree: things have not changed much since slavery was abolished a hundred years ago, but they do know where the culture is rooted.

Who Will Cast the First Stone? (1988) — more voices speaking out of the silence. Made in secret during the rule of General Zia-ul-Haq in Pakistan, Sabiha Sumar's riveting documentary opens with the image of a woman clad in a black *burqa* seated on a bench, quietly recounting the story of her incarceration. Rejected by her husband, who had taken another wife, Roshan Jaan sued for divorce only to be charged with *Zina* (extramarital fornication), a crime against the Islamic state punishable by lashing, imprisonment or death. Roshan's husband admits to the camera that he paid the police to lay the charge, the result of which has been Roshan's imprisonment without bail for over a year. Shahida Parveen and her second husband are, by contrast relieved to be in jail awaiting retrial as the court originally ruled their marriage invalid and sentenced them both to death by stoning — a sentence which was revoked in the wake of a huge public outcry.

Filmmaker Sumar sets the context simply, establishing the social and patriarchial meaning of the Islamic Hudood Ordinances, which are invoked almost exclusively against poor and working-class women. Then she steps back and allows the women to speak, and the voice is not one of defeat nor even resignation. They are eloquent and assured about the fundamental rights they claim for themselves and all women. Even through the thick *burqa* we feel their rebelliousness.

SATURDAY: Peng Xiaolian stands in the spotlight on stage as the house lights come up, dimly revealing the overflow audience packed along the sides of the auditorium. Peng's feature, *Women's Story* (1987), an epic drama about three Chinese women from the countryside who journey "from their destitute village to Chongqing where they hope to sell yarn in the free market," has just been screened. The film is a complex adventure story, full of allegory and paradox and comic interludes. At its centre is a psychological drama about the evolving friendship between the three women.

Peng is explaining why the film was banned in China after being been passed by a plethora of censors who complained that the women were too strong and too ugly and had demanded changes. The offending material, which apparently emerged after production, concerned the widespread social stigma against girl children (exacerbated by the current policy limiting rural families to two children). There is one enigmatic character who wanders in and out of *Women's Story*, a woman so devastated by the abuse heaped on her for her lack of sons that she has left her village to search for some way of "getting a boy." Says Peng emphatically, "I wanted to criticize that idea, that attitude; they said I was against the birth control plan."

So *Women's Story*, like many films from Third World countries in which the production is allowed but distribution is disallowed, has been launched into the no-woman's land of the international festival circuit, where it collects accolades.

SUNDAY: *I'm British But...*, a thoroughly British documentary about young Britons of South Asian descent straddling two cultures. From Scotland, Wales, Belfast and London, they speak of their home landscape in the unmistakable accent of those places; they speak of visiting ancestral India and feeling estranged. Yet all have returned to the music, dance or familial ceremony of their ethnic past, melding it to the rhythms of the present. We'll take the best from both worlds, they say. Later my friend Sanjay tells me he wept at the sight of this familiar dilemma, understanding the sentiment but also the schizophrenic misery locked into those brave words.

For five short days in Vancouver we caught glimpses of a Lost Atlantis, the world which exists, materially and imaginatively, all around us, yet, for man-made reasons, we cannot see.

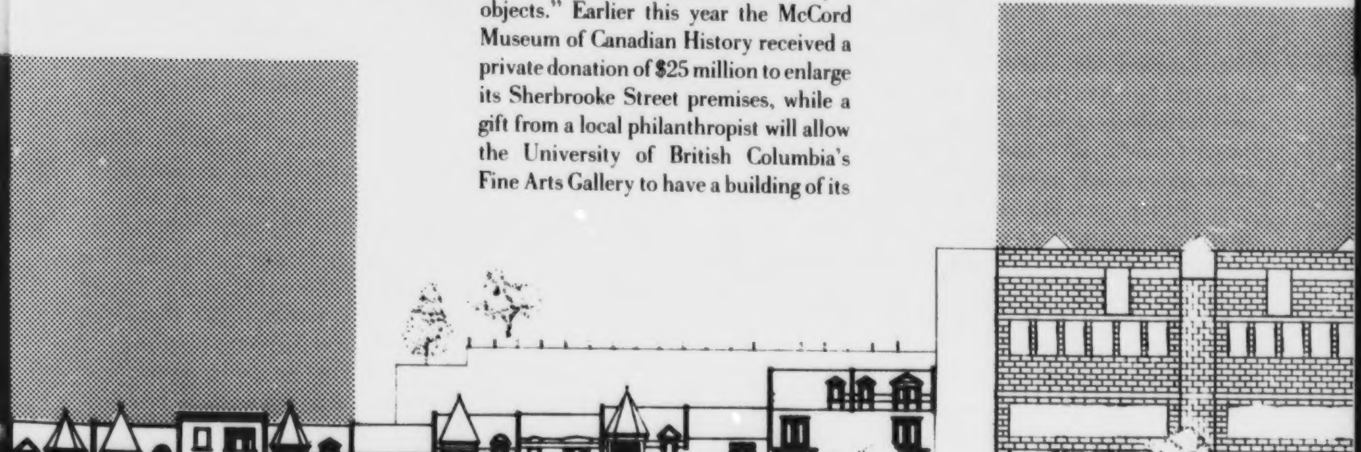
BY MARIA TIPPETT

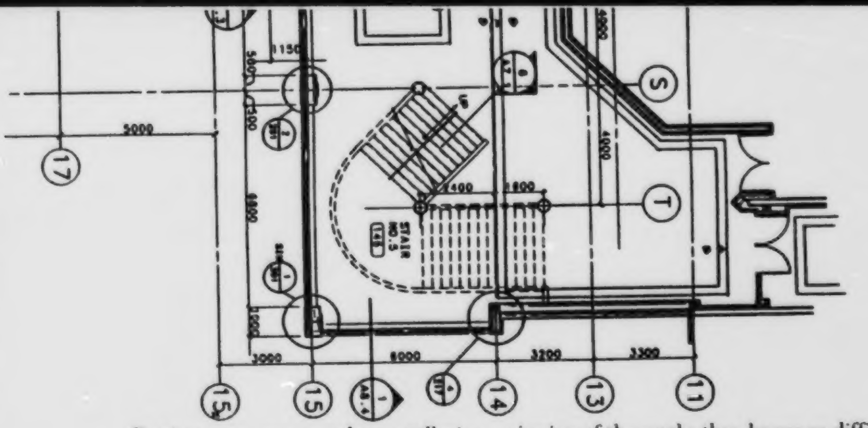
The Revolver

THE ILLUSION OF PROGRESS: MORE SPACE DOESN'T MEAN BETTER GALLERIES

Over the last ten years more public art galleries in Canada have been built, renovated or expanded than ever before. The Art Gallery of Windsor and the Robert McLaughlin Gallery have been given basement-to-ceiling renovations. The Art Gallery of Nova Scotia and the Vancouver Art Gallery have moved into stylishly converted premises. The Art Gallery of Ontario and the Montreal Museum of Fine Arts are embarking on further extensions. The Musée du Québec is in the process of converting a jail and adding another building to the present location overlooking the Plains of Abraham. And the National Gallery of Canada has finally got a building of its own.

There seems to be no limit to the amount of money available for the erection of what Phyllis Lambert calls "super objects." Earlier this year the McCord Museum of Canadian History received a private donation of $25 million to enlarge its Sherbrooke Street premises, while a gift from a local philanthropist will allow the University of British Columbia's Fine Arts Gallery to have a building of its own. Private donors are not the only sector of society anxious to see their names engraved on glossy plaques in gallery foyers and to become members of a prestigious art-conscious group. Governments are equally eager to grace their cities with these cultural monuments. They know that galleries can revitalize poor neighborhoods, attract tourists, provide cities with a visual axis and win votes from a broad sector of the electorate. Furthermore, both public and private patrons know that they can give their support to the visual arts without having to deal directly with the sometimes disturbing and unintelligible products that galleries house.





But has more space made our galleries any better? It has certainly made them different. Before the mid-1960s galleries were quiet tombs. Directors and their curators remained behind heavy oak doors. Visitors spoke in soft whispers. If small children used the large spaces as echo chambers for their tiny voices — as was the case with the son of the Art Gallery of Ontario's present director, William Withrow, in the Royal Ontario Museum — they were turfed out. And, above all, works of art took precedence over everything else. But walk into any major public art gallery in Canada today and you will be confronted with a bewildering array of choices. You can browse in the bookstore or gallery gift shop. You can attend a lecture, a film, a theatrical or musical performance, have a quick snack or a lingering lunch. You can take art classes, go to bingo games and rummage sales. You can throw an office party, hold a wedding reception and even get married, providing the gallery possesses a chapel, as does the National Gallery of Canada. And if you are so inclined, you can look at the works of art. Peaceful contemplation of them, however, is not always assured. If a blockbuster exhibition is the fare, you'll be herded through crowded galleries at precisely timed intervals and made to jostle elbows, heads and those rude enough to walk in front of your viewing space in order to see the work. If a more modest exhibition is in progress, you're likely to be distracted by a variety of interactive electronic communication devices such as the soft tap of a computer keyboard, the buzz of a tape recorder, the flicker of a video screen, not to mention the shrill voice of a volunteer docent struggling to muster the attention of a group of squirming school children or bored adults.

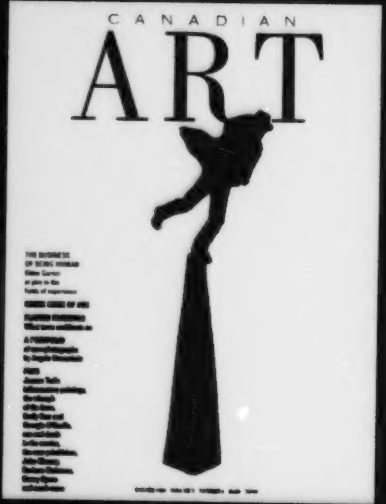
What has transformed our art galleries into shopping malls and made the viewing of the works they house so difficult? The simple necessity of drawing more people into the gallery. More people going through the turnstyle enhances a gallery's chances for public funding and attracts corporate sponsors. With this in mind the Musée d'art contemporain, according to Communications Director Suzanne Bourbonnais, is "trying to diversify enough to reach different parts of the population." So, too, is every other gallery in the country. Galleries have developed elaborate education programs ranging from the crowd-drawing lectures given by such luminaries as *Time* magazine art critic Robert Hughes at the Winnipeg Art Gallery in 1988 to the $40,000 installation of user-friendly electronic equipment installed in the Art Gallery of Ontario's J.S. McLean Gallery. They are also offering a wide variety of cultural events: the Musée d'art contemporain's dance and theatre events, the Vancouver Art Gallery's noon-hour concerts and the Art Gallery of Ontario's film series are just three examples. They are drawing people in and making money at the same time by renting their foyers, their halls and their reception rooms — what National Gallery of Canada director Shirley Thomson calls "civic space" — for parties and receptions. They are holding bingo games and rummage sales and they are making sure that their new or renovated buildings have boutiques, bookstores and elaborate dining rooms. (Of the public galleries, the Arthur Erickson-designed Robert McLaughlin Art Gallery offers the best cuisine in the country.)

When they have the facilities, the connections and energetic staffs, galleries are staging blockbuster exhibitions. But sometimes these extravaganzas can lose money, as the Montreal Museum of Fine Arts discovered when it mounted a Miró show in 1986. They can also turn into a political nightmare: during the Glenbow Museum's *The Spirit Sings: Artistic Traditions of Canada's First Peoples*, the sponsor of the show, Shell Canada, came to loggerheads with the Lubicon native Indians who protested the drilling on their ancestral lands and boycotted the show. And while celebrating established European masters and presenting Canadians with what Montreal Museum of Fine Arts director Pierre Théberge feels is our heritage — to compensate us for not having the large collections generous patrons have given galleries south of the border — blockbusters do little to enhance the status of the artists in our midst. Michel Cheff of the Musée du Québec is attempting to change the view that "the blockbuster must be foreign" by planning a series of exhibitions devoted to notable Canadian artists. But the blockbuster will no doubt remain largely the purview of European artists of the late 19th and early 20th centuries for the simple reason that these sorts of exhibitions draw larger crowds.

We cannot return to the halcyon days of the National Gallery of Canada when, during the 1920s and '30s, its director Eric Brown bought important European works of art, as well as sold, exhibited and promoted Canada's own artists. Today the traditional tasks of collecting, exhibiting and promoting work by local artists are not easy. There is greater competition from private galleries, auction houses and corporate patrons; there is less money from public sources; paintings cost more, and once acquired need higher, and hence more costly, standards of conservation. Furthermore, potential curators are being attracted to university positions, to corporations as art consultants and to private galleries where the business of setting trends and writing about art can be carried out more effectively than in our other-directed public galleries.

While our art galleries are doing less not more for the art they house, they are putting their energy, their will and what government and corporate funding they can raise into renovating, expanding or erecting new buildings. Some might call this progress. But I think that it has done our galleries a disservice by transforming them from places of contemplation and learning into centres of entertainment and amusement.

VISUALIZE



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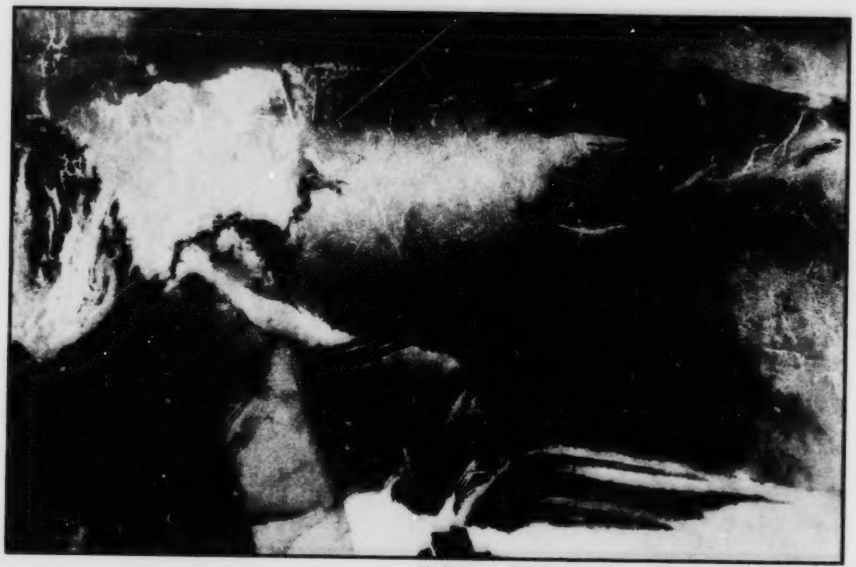

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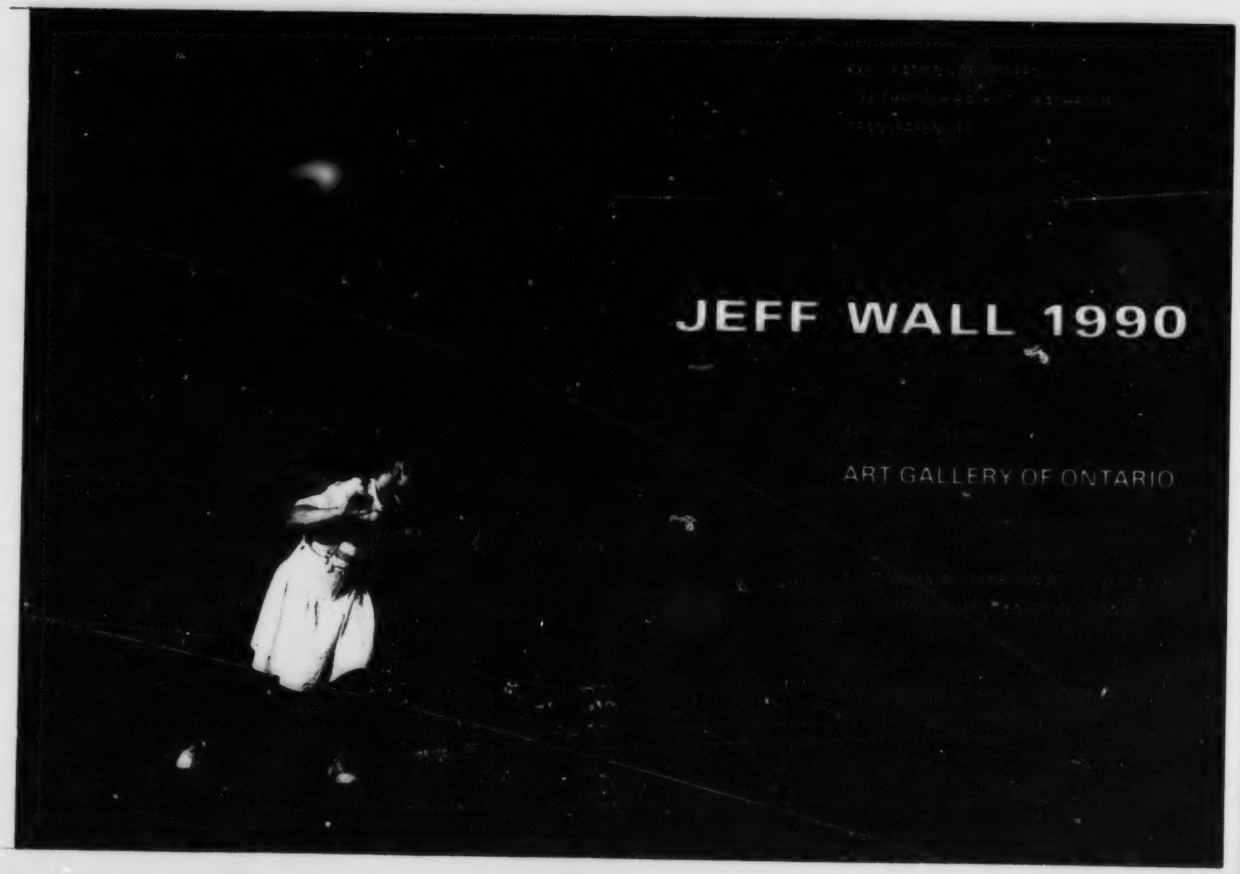

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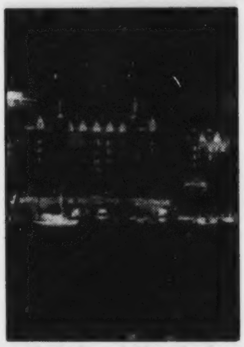

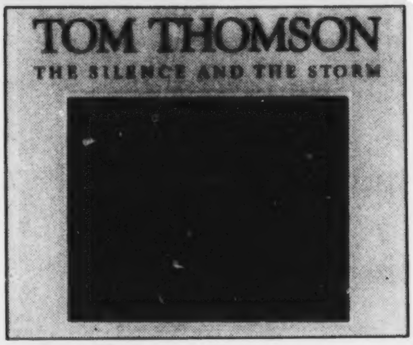

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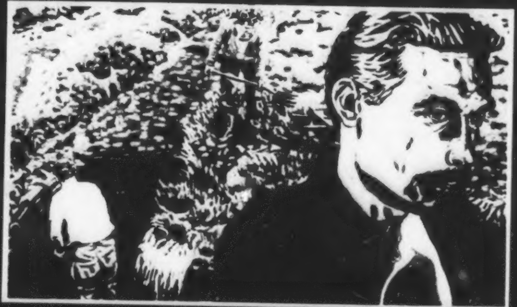

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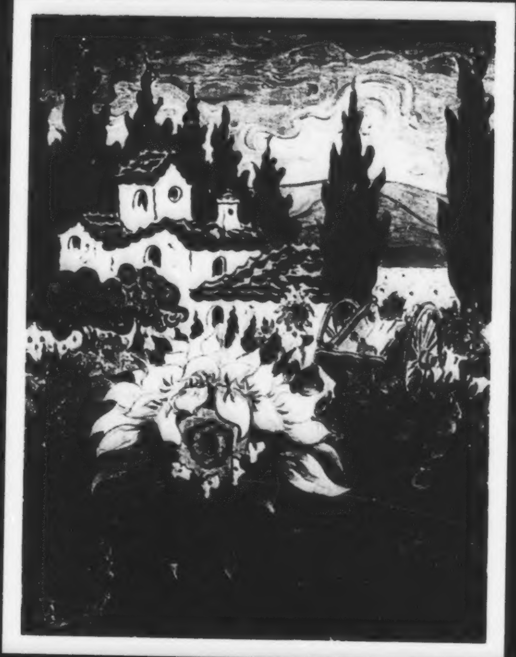

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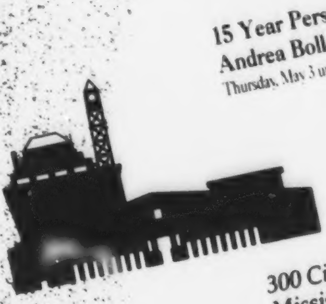

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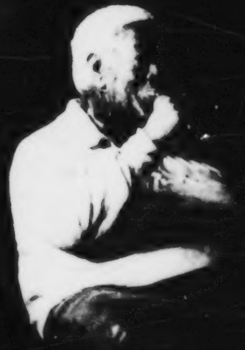

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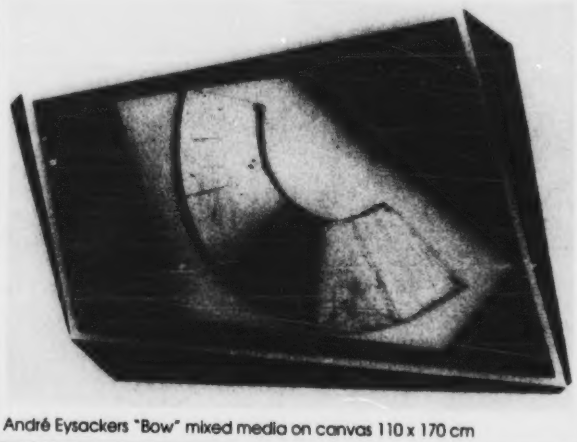
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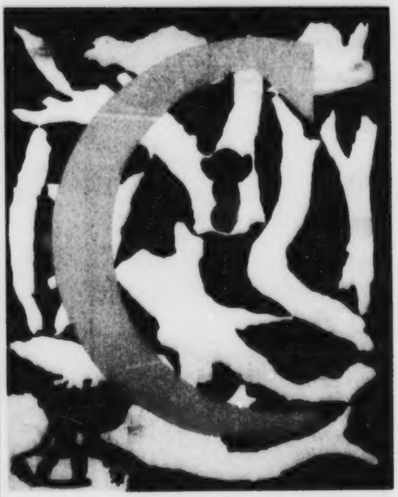
FAST FORWARD

A CROSS-CANADA CHECKUP OF PEOPLE AND EVENTS IN THE ARTS

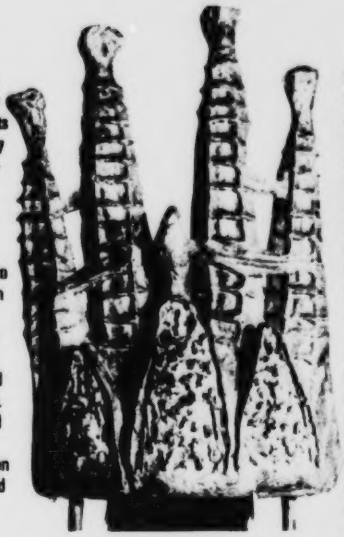
Spring arrives with an almost festival-like celebration of the work of Ron Moppett, one of the leading contemporary artists in Western Canada. The main event, *Ron Moppett: Painting Nature with a Mirror, 1974-1989*, a 15-year survey exhibition at the Glenbow Museum, runs until April 15. The first overview of the 45-year-old Calgary artist's work since a six-year survey at the Walter Phillips Gallery in 1982, the show includes 31 paintings, more than half made within the past five years, along with five related drawings and four sculptures. Two satellite shows, also in Calgary, focus on specific aspects of the painter's oeuvre: *Ron Moppett: Drawings* at Paul Kuhn Fine Arts until March 3, and *Ron Moppett: Working Class Pictures 1980* at TRUCK, an artist-run centre, also until March 3. Simultaneously, Toronto is the venue for Moppett's most recent work, shown at the Mira Godard Gallery until March 7.

Below: Ron Moppett
Simulacra 1988 Oil on canvas board
30 x 24 in. Photo: Ron Marsh,
Glenbow Museum



Painting Nature with a Mirror moves to the Mackenzie Art Gallery in Regina from September 14 to October 28, where it will be the first travelling solo exhibition to be held in the Mackenzie's new quarters. But it's regrettable that Calgary and Regina are this show's only destinations. Moppett's work deserves to be seen and appreciated more widely.

In the more than 20 years he has been a painter, Moppett has formulated a vivid personal iconography, a vocabulary of signs, that has only grown richer and more open and poignant with maturity. Guest curator Katherine Ylitalo, the former assistant curator of contemporary art at Glenbow, describes Moppett as a flâneur, quoting Baudelaire's characterization of the painter of modern life as a man who "makes it his business to extract from fashion whatever element it may contain of poetry within history." The appellation is apt. Poet, diarist and observer, Moppett sifts the artist's life in the studio and mines modern life in the world beyond, bringing to the surface image-fragments of reality and dreams. Ylitalo assays this process in the *Painting Nature with a Mirror* catalogue, which also contains an interview with the artist and 16 valuable color reproductions of his wryly romantic, humorously melancholic work. *Nancy Tousley*

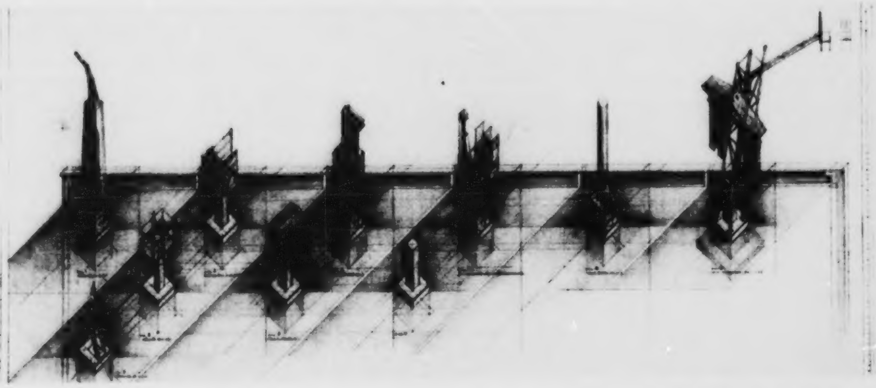


Above: Céline Baril
Barcelone (detail: *Sagrada Familia Hat*)
1989. Worn by the artist. Mixed media
32 x 18 x 5 in. Photo: Céline Baril

Céline Baril, a multimedia artist from Montreal, explores travel in the 20th century in her recent project *Barcelone* (1989), which originated in the artist's fascination with the eccentric Spanish architecture of Antonio Gaudi and her need to answer the question of how a tourist explores other cultures in contemporary society.

With *Barcelone*, an elaborate and amusing installation containing sculptures, film loops and a 40-minute, 16mm film covering nine episodes, each corresponding to a letter in "Barcelone," Baril navigates the boundaries of continents, countries and cultural identities. The artist melds historical references, images of tourist attractions, souvenir paraphernalia and the conventions of archival documentation into a multimedia extravaganza. Giant-sized white sculptures of slides, a slide carousel and slide boxes, functioning both as seats and also as screens for the film loops, are displayed like mementos from a past era, now made obsolete by computerized image data banks.

The exhibition is curated by Donna McAlear of The Nickle Arts Museum in Calgary (where it runs from March 2 to April 8) and is accompanied by a catalogue. *Barcelone* tours to the Vancouver Art Gallery (June 30 to August 6), the Art Gallery of Windsor (September 15 to October 28) and the Winnipeg Art Gallery (January 6 to February 24, 1991). *Kitty Scott*



Above: Melvin Charney
The Allegorical Columns of the
Garden, Canadian Centre for
Architecture, Montreal 1988
Colored pencil and ink on vellum
36 x 84 in.

Melvin Charney avows himself artist and architect, but with the garden he has implanted on a derelict 1.5-acre site across from the Canadian Centre for Architecture in Montreal, he might just as well claim to be archaeologist and anthropologist as well. Embedded in the garden, in addition to an apple orchard, meadow, building fragment and purposeful parade of allegorical columns, is a proposition about place-making phrased as a series of questions: Where are we? Who are we? Where have we come from?

The garden, open to the public but with an official dedication scheduled for September 17, is south of the museum and study centre, across René-Levesque Boulevard, rising to an escarpment that overlooks a vast stretch of city, river and mountain. Charney exploited the character of the site to the fullest. The layout of the garden mirrors the floor plan of the institution; the sawed-off building fragment mirrors the façade, directly opposite, of Shaughnessy House, the Victorian mansion around which the CCA's new building wraps. Orchard, meadow and half-emerging rows of stone markers represent long-buried layers of the area's agricultural past — a system of land division that prefigured the city grid.

Like the CCA itself, the garden engages in a dialogue between architecture and the city, most dramatically along the escarpment where Charney has placed 10 tall columns based on the archetypal elements of the urban sprawl below: tenement, smokestack, church spire, grain elevator. The columns tell about architectural and social history, but they also stand up for a vision of landscape that refuses definition as pastoral retreat. Charney put a garden in Montreal — and Montreal into the garden. There is no mistaking this place for another. Now that's cultivation! *Adele Freedman*

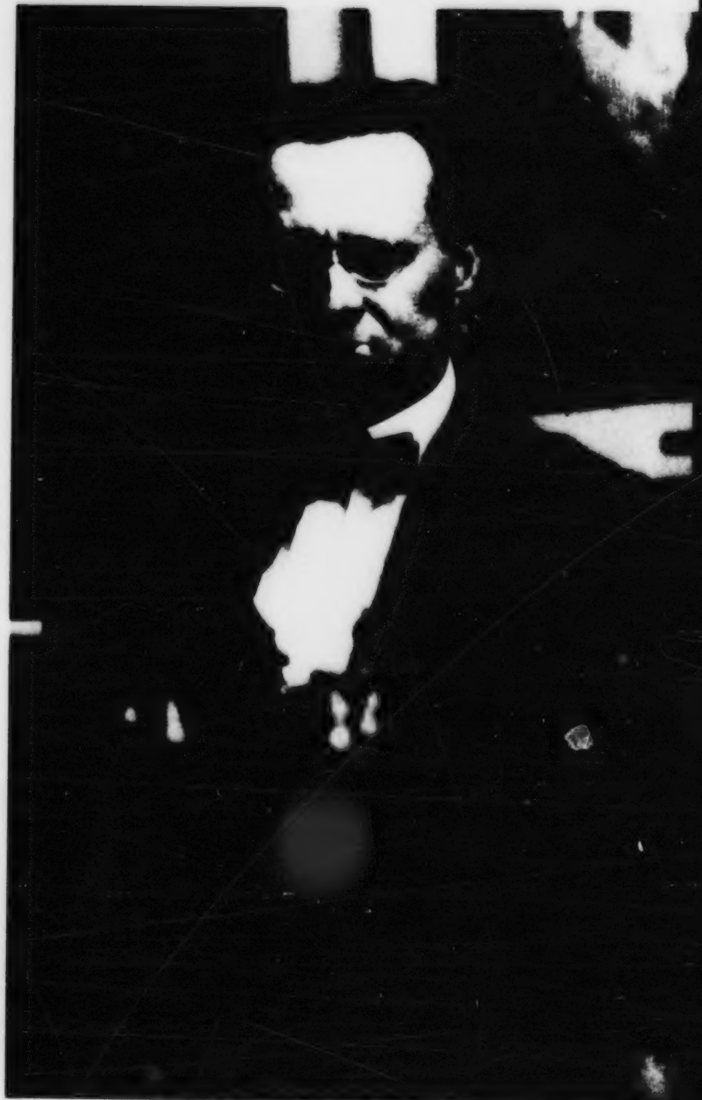
FAST FORWARD

Apart from St. Joseph's Oratory, the soaring tower of the University of Montreal is the most distinctive landmark on the north side of Mount Royal. Starting in May, it is about to become a focal point of a different kind. An exhibition dedicated to Ernest Cormier, the architect of the University of Montreal and its striking tower, will open at the Canadian Centre for Architecture, set to run from May 21 to October 14. For the exhibition's curator, architectural historian Isabelle Gournay, Cormier was the "most influential architect to emerge from Montreal," in part for his mixed educational background as a civil engineering graduate who then became, in 1917, only the second Canadian to graduate from the Ecole des Beaux-Arts in Paris.

Interested mainly in public structures (rather than residential or commercial), Cormier completed projects in France and the U.S.A. However, Gournay says, Cormier is not well-known outside Canada, partly because he did relatively few buildings, and partly because his career was hampered by the onset of the Depression. Major commissions included the Supreme Court of Canada building in Ottawa (co-designed with J.F. Brennan) and St. Michael's College in Toronto, and although the University of Montreal is his masterwork, even his smaller buildings are treasured. The outstanding Cormier House he built for himself in 1931, at 1418 Pine Avenue, is now the home of Pierre Trudeau.

Cormier's first major commission after returning to Montreal was the Courthouse Annex at the Palace of Juctice in Montreal, completed in 1926. But nothing rivalled the scale of the university begun two years later, built on eight different levels on the northern slope of Mount Royal. Gournay praises the university plan for its careful sense of detail in the handling of the brick exterior and concrete frame, which is integrated into a large and carefully conceived geometric plan. The university incorporates ideas from other well-known architects of the time — including Frank Lloyd Wright and Eliel Saarinen — and the exhibition will include over 250 drawings, photographs and prints charting the evolution of its design.

The Canadian Centre for Architecture hasn't had far to go to find those documents. Its founder and director, Phyllis Lambert, has long been a Cormier fan and her Centre has acquired Cormier's complete archives, ensuring that Montreal remains — in both paper and stone — the centre for the study of one of Canada's master architects. *Stephen Godfrey*



Right: *Portrait of Ernest Cormier*
c.1930 Gelatin silver print
8 x 5 in. Photographer unknown
Collection: Canadian Centre for Architecture

Above: James Coleman
Box 1977 Black and white
Super 8 mm film installation
Installation photograph,
Julian Pretto Gallery, New York, 1977

James Coleman's classic film installation *Box* (1977) appears at the Art Gallery of York University until April 8. It is the Dublin-based artist's first visit to Toronto since 1986, when his *Living and Presumed Dead* sound/slide sequence was included in *Dark/Light*, a group show at Mercer Union. Coleman will be in Toronto for several days to install *Box*, insisting on meticulous attention to detail.

Box is a seven-minute black-and-white super-8 film loop with synchronized audiotape, an adaptation of original footage documenting the 1927 challenge by Jack Dempsey to heavyweight boxing champion Gene Tunney. The film is edited in rhythmic bursts, matched to Tunney's abrupt, breathy words and movements, so the viewer feels surrounded, invaded, by the thoughts and blows of the champion defending his title. The fight itself was a rematch, a bid to retain the title Tunney had won the previous year, and so was an unusual combination of simultaneous achievment and defence, calling both accomplishment and identity into question. The Chicago match entered history for its record-breaking attendance and gate receipts, but also for its indeterminate ending. Tunney was finally declared winner despite the famous "long count" in the seventh round that many felt should have cost him the title. This uncertain ending is mirrored in the cyclical arrangement of film fragments and interior monologue.

The Stedelijk van Abbemuseum in Eindhoven, The Netherlands, began a sequence of five separate presentations of Coleman's audio-visual works in 1989, continuing through 1990. According to the show's organizers, the series points to Coleman's concern for the "ideas of continuity, endurance, time, repetition and remembrance; the function and the mechanism of memory, the quest for the establishment of the self, the search for identity and the psychology of the protagonist as a hero, in which the relation between the group and the individual plays an important role." *Box* is a particularly fine meeting point for these concerns; it underlines York University gallery director Loretta Yarlow's commitment to important work from Europe and the U.S.A., evidenced in the recent exhibitions *From Concept to Context: Robert Barry, Stanley Brouwn, Daniel Buren, Lawrence Weiner* (1989) and video installations by Ulrike Rosenbach. A selection of recent sculptures by Toronto-based Judith Schwarz will follow (April 25 to June 3). *Peggy Gale*

Above: Tim Jocelyn
Ooga Booga Suite 1985
Screen, chair, table, mixed media

Right: Bill Traylor
Drinking Men on Platform n.d.
pencil and tempera on cardboard
13 x 7 in. Collection: Joseph H. Wilkinson

The very fact of a child, all growth and transformation, intensifies one's need to photograph the present. The alternative (dizzying, undocumented change) is somehow horrible to contemplate. *The Lloyds Bank Photographs of Children: 150 Years* exhibition and its accompanying catalogue (written by critic and *Canadian Art* contributing editor Gary Michael Dault) amply illustrate that although kids change us, they remain, as Dault puts it, "relentlessly themselves."

The show opens on April 26 at the National Museum of Civilization, Hull, and continues on with 10 Canadian stops scheduled through May 1992. Mounted by the Winnipeg Art Gallery and curated by prominent photography dealer Jane Corkin, it showcases 150 outstanding pictures, half of them by Canadians and the remainder by such 19th- and 20th-century masters as André Kertész, Irving Penn, Margaret Bourke-White and Henri Cartier-Bresson, as well as gifted amateurs such as Lewis Carroll. The photographs in the exhibition include pictures from the Winnipeg Art Gallery's extensive holdings; also with the show in mind, the WAG purchased, with Lloyd's assistance, 12 pictures of children by contemporary Canadian photographers, among them works by Gail Harvey, Thaddeus Holownia, B.A. King, David Laurence, John Reeves and Deborah Samuels. One cavil is that photographs of poor, uncared-for kids are in short supply in the exhibition, but the show's emotional appeal and the undoubted star-quality of the photographers will nonetheless please a wide — and discriminating — audience.
Betty Ann Jordan

Before he died in 1986, Tim Jocelyn was a vital part of Toronto's Queen Street West art community and a guiding force behind stylistically rich group shows such as *Chromaliving* and *Dressing Up* (both held in 1984). *Fictions + Realities*, at The Power Plant March 9 to April 22, guest-curated by Alan Elder, focuses on two works, *Ooga Booga Suite* (1984-86) and *New Dimension Astrolabe* (1986). *Ooga Booga Suite* is described by the organizers as the "parodic archaeology" of a fictional tribe, manifested in screens, furniture, and wall panels of bright leather and silk. In contrast, *New Dimension Astrolabe*, shown at Expo '86, demonstrates the ever-changing relationship of science to the Canadian environment through a series of continually rotating rings that represent land, sea, air and space. *Debbie Ross*

In 1939, at the age of 84, his wife and "white people" dead and his "20 or so" children living elsewhere, ex-slave Bill Traylor became an artist. Provided with materials, money and moral support by white American painter Charles Shannon, Traylor drew on discarded cardboard, box tops and advertisements with pencils, crayons and watercolor. Over roughly three years, he produced some 1,200 drawings. *Drinking Men on Platform*, one of many of Traylor's depictions of a typical drinking bout, is one of 80 works included in *Bill Traylor Drawings*, an exhibition organized by the Chicago Office of Fine Arts, and co-sponsored by the Chicago Public Library. *Bill Traylor Drawings* makes its only Canadian stop at the Dunlop Art Gallery March 31 to May 6. *Debbie Ross*

Below: Pamela Harris
My Mother/My Daughter 1976
black and white photograph

FAST FORWARD

Above: Bertram Brooker
Sounds Assembling 1928
Oil on canvas 44 x 36 in.
Collection: The Winnipeg Art Gallery
Courtesy: Phyllis Brooker Smith

Three years ago, an exhibition called *The Spiritual in Art: Abstract Painting 1890-1985* exploring the origins of non-objective painting opened at the Los Angeles County Museum to wide acclaim. That exhibition included only one Canadian artist, Lawren Harris. Organizers at the London Regional Art Gallery have set out to redress this lacuna by mounting *The Logic of Ecstasy: Canadian Mystical Painting 1920-1940*, a show of some 69 works demonstrating that at least five Canadian artists — Emily Carr, J.W.G. (Jock) Macdonald, Bertram Brooker and Lawren Harris — were nurtured, according to the catalogue, by "mystical form rather than aesthetically invested or initiated form, in their painting." Ideas came to these artists from theosophy, American poet Walt Whitman and transcendentalism, and from Canadian practitioners of mysticism such as Dr. Richard Maurice Bucke, author of *Cosmic Consciousness* (1901). They were spread through the Canadian Theosophical Society and other esoteric organizations such as Victoria's Truth Centre. But ideas alone do not determine an artistic vision as the organizers of the exhibition would have us believe. New methods of layout and design in advertising, stylistic influences from the Scandinavian Symbolist painters, from the American Scene painters, and before them from the Russian avant garde gave these ardent followers of mysticism a form or, one could say, a concrete means of expressing their spirituality. Though this important fact is not fully considered in the catalogue essays accompanying the exhibition, the merging of form with idea can be clearly seen in works in the exhibition such as Lawren Harris's *From the North Shore, Lake Superior* (c. 1923) and Emily Carr's *The Indian Church* (1929).

The Logic of Ecstasy, along with earlier exhibitions (*The Mystic North, Symbolist Landscape Painting in Northern Europe and North America 1890-1940* in 1984 at the Art Gallery of Ontario and *The Expressionist Landscape* in 1988 at the Vancouver Art Gallery), help to underscore the extent to which many Canadian artists were working within an international framework of ideas and styles before the Second World War. As in other areas of cultural activity — music, literature and drama — Canadian painting has finally been lifted out of a narrow nationalist context and placed in the international realm of artistic activity where it belongs. *Maria Tippett*

The work of U.S. artist Mary Kelly has been at the forefront of feminist art discourse for more than a decade. Her influential *Post-Partum Document* (1973-1979) examined the construction of female identity in its relation to the maternal experience, and signalled a definitive paradigmatic shift within feminist practice. Her latest work, *Interim*, has been in process for six years. The long-awaited installation was mounted at the New Museum of Contemporary Art in New York in February and makes its first stop at the Vancouver Art Gallery May 16 to July 30. The exhibit will also appear at Toronto's Power Plant in early 1991.

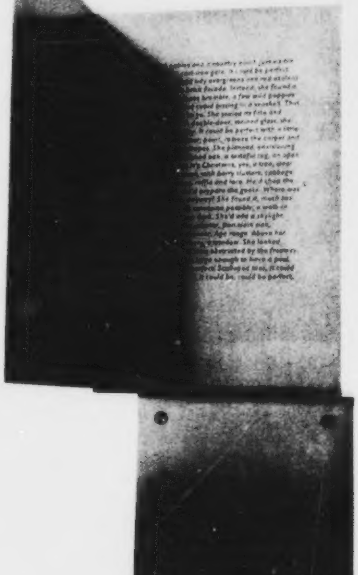
The governing theme of *Interim* is women and aging. *Part I: Corpus* (1984-85), has already toured extensively (seen in Canada at A Space in Toronto in 1986 and Galerie Powerhouse in Montreal in 1988). In alternating visual and diaristic narrative panels, it focuses on the mediation between the body and society. *Part II: Pecunia* (1989) opened in New York last year. This section uses a greeting card format with silkscreen missives on galvanized steel and is concerned with the economic canalization of desire. *Part III: Historia* (1989) and *Part IV: Potestas* (1989) are new pieces. *Historia*, with text silkscreened on oxidized steel "folios" in pseudo-documentary style, looks at women's relation to history, while *Potestas* employs a three-dimensional rendition of a bar graph to comment on the intersection of women, power and societal institutions.

It remains to be seen whether the VAG's scheduling of the exhibition represents a new-found commitment to feminist art or is instead a politic appropriation of a blue-chip resource. The gallery has been under fire locally for its backroom treatment of women's art, especially in relation to the salon status of the hegemonic "Boys' Club" (Jeff Wall, Ian Wallace, Rodney Graham, Ken Lum, et al.). However, the gallery's purchase of *Part II: Pecunia* does represent a tangible investment in an influential discourse. *Renee Baert*

Re-enactment: Between Self and Other, at The Power Plant in Toronto from March 9 to April 22, features works by six artists who examine issues of cultural differences. In the exhibition are Carl Beam, Panya Clark, Stan Douglas, Janice Gurney, Barbara Lounder and Lani Maestro.

In her catalogue essay for the exhibition, curator Barbara Fischer is careful to point out that the artists' approach to their subject matter is neither definitive nor all-encompassing. Exhibitions such as this — in which the work is both intimate and critical — frequently demand, and merit, not only a careful and close examination of the work, but a reading of the curator's text for a more elaborated discussion of the topics in which the work engages and the ways in which it does so. *Elke Town*

Below: Mary Kelly
Part II: Pecunia (detail) 1989
20 units, silkscreen on galvanized steel
16 x 6½ x 11½ in. each
llection: Vancouver Art Gallery

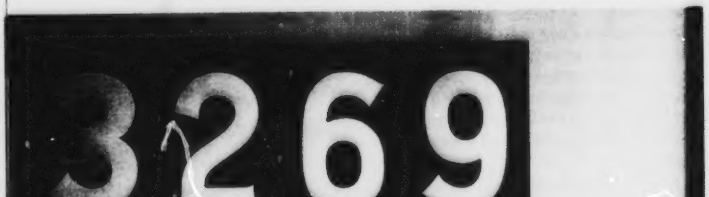


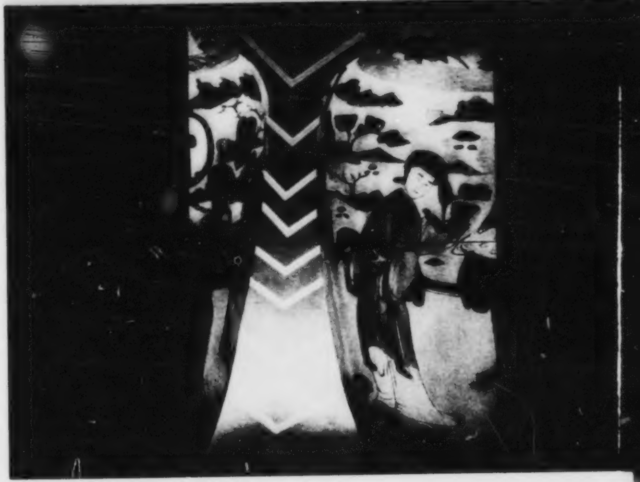
Below: Stan Douglas
Still from *Deux Devises - Part II "Mime" 1982-83*
Slide dissolve presentation

Acting curator of contemporary art at the Art Gallery of Hamilton, Ihor Holubizky has organized eight exhibits — four thematically linked shows which he is curating, and which will alternate with four shows by guest curators. The latter group are using pieces chosen from the gallery's permanent collection — producing shows that Holubizky predicts will breathe new life into some of the gems that languish behind the scenes. Appropriately called *The Curatorial Laboratory Project*, or *C/L/P*, the eight exhibits feature up to 10 works each.

Holubizky is launching his ambitious *C/L/P* with *Numbering*, eight works featuring numbers as subject matter. The nine artists represented are Eric Snell of England, Americans Jonathan Borofsky and Holt Quentell, and Canadians Brian Groombridge, Norman White, Arnaud Maggs, Robert Houle, and Micah Lexier in collaboration with Regan Morris. While the numbering idea has been used before — notably by German curator Rainer Crone in his show *Numerals 1924-1977* — Holubizky is adamant that his aim is experimental, based on a straightforward desire to see the interaction between works that are visually dissimilar but arbitrarily linked by one common element. On view from April 12 to May 20, *Numbering* is followed by an exhibit of works from the gallery's permanent collection, guest-curated by painter Oliver Girling, from May 24 to July 1. *Deirdre Hanna*

Below: Arnaud Maggs
3269/3077 1986 Oil on canvas
6 x 8 ft.





Above: Joanne Tod
Purple Heart 1989 Oil on canvas, 4 panels
180 x 120 in.
Courtesy: Carmen Lamanna Gallery

Toronto painter Joanne Tod exhibits a solo show of larger-than-ever canvases at the Carmen Lamanna Gallery from April 7 to May 3. In these new works, Tod dispenses with the collage-like paintings that characterized her solo show last year and takes a much more abstract approach to addressing an idea of discontinuity in contemporary painting. Her paintings no longer depict shards of absurdly placed iconography. Instead, Tod presents imagery that represents, she says, a "subversion of rational pictorial logic" by putting one painting over another to reveal a hidden agenda. The works are heavily footnoted with a few of Tod's favorite things: a two-panel piece has what she describes as a "goofy" reference to Abstract Expressionism, with paint drooled right out of the tube over a dramatic rendering of deep space; an anamorphic distortion from a pornographic magazine; and imagistic and stylistic references to other artists — the sculptural installation work of Jannis Kounellis, for example. Tod deals with specific references rather than general ones, as well as using dominant and minor images to create what she calls "a contradiction of vulnerability." *Donna Lypchuk*

Toronto painter Andy Patton sees his latest group of works, on exhibit at the S.L. Simpson Gallery from March 2 to 24, as "good painting," abstraction with a grid substructure. Over the past two years Patton has moved away from the photography-based figurative works that defined him as part of the "appropriationists" who emerged in Toronto in the early '80s. From using the central figure as a device, Patton now directs viewers out to the edges of his canvases, exploring the same perimeters of abstraction that engaged Agnes Martin and Barnett Newman. The human figure has not been completely abandoned, however; in several cases Patton has absorbed it into his surface, making it form part of the grid, a transparent entity through which color flows.

With this latest series Patton has honed his vision down to specifics: color and the canvas grid, enlarged to enormous proportion. Confessing that his works are "secretly concerned with mortality," Patton saturates his paintings' surfaces with multiple layers of rich Thalo blue, applied fully to create a deep penetrating color, adding thin glazes that provide a luminescent, candied shade.

Right: Andy Patton
Stories of the Moon after Rain 1989
Oil on canvas 48 x 60 in.
Courtesy: S.L. Simpson Gallery

FAST FORWARD

The Vancouver Art Gallery presents two non-Canadian touring shows this spring: the *1989 Whitney Biennial Video Exhibition* (to April 30) and *Eye for I* (May 5 to June 17), the latter an "international" exhibition of 14 American and European videotapes that focus on self-examination, guest-curated by noted French film theoretician Raymond Bellour through Independent Curators Inc. of New York.

The Whitney program consists of tapes "which deal with issues related to film and the other arts yet are uniquely determined by the electronic medium," according to John G. Hanhardt, film and video curator for the Whitney Museum of American Art. The program includes works, although none from earlier than 1987, by such durable American artists as Chip Lord, Nam June Paik, Woody Vasulka, Gary Hill, Tony Oursler and Constance DeJong, Martha Rosler and Leslie Thornton. *Eye for I* features early works by American veterans Vito Acconci and Joan Jonas, as well as more recent works by Juan Downey, Jean-Luc Godard, Pier Marton, Marcel Odenbach and Bill Viola, among others.

In the meantime, relations between the Vancouver Art Gallery and the Vancouver — and Canadian — video community have been somewhat strained. Last fall the VAG picked up the National Gallery's *Rebel Girls: A Survey of Canadian Feminist Videotapes* exhibition, but publicity was relatively scarce. Also, a show called *Inhabiting Time*, curated by Karen Henry from Vancouver's long-running production centre, The Western Front, was cancelled after half the funds were raised when the VAG did not follow through with any financial commitment. Indeed, since the censorship controversy around Paul Wong's 1984 video installation *Confused: Sexual Views*, the VAG has all but ignored Vancouver video art. This may be changing, as the VAG has sent written support to The Western Front for the show *The Limits of Performance*, guest-curated by Peggy Gale and including strong representation from established Canadian video artists through The Western Front. While it is true that exhibitions such as the Whitney's and *Eye for I* can provide overall historical perspective, there is a need for more support of shows like *Inhabiting Time* and *The Limits of Performance* at the VAG and similar Canadian institutions. Surely issues surrounding representation of the self and the continuing conflicts and dialogues between technology and the body are both contemporary and Canadian. *Andrew J. Paterson*

Above: Martha Rosler
Still from *Born to be Sold: Martha Rosler Reads the Strange Case of Baby SM* 1988
Color videotape 35 min. Courtesy: The American Federation of Arts

Right: Bill Viola
Still from *The Space Between the Teeth*
1976 Color videotape 9 min. 10 sec.
Photo: Kira Perov/ Electronic Arts Intermix
Courtesy: Independent Curators Inc.

Above: Neil Wedman
Death Ray 1987 Pastel on paper
24 x 12 ft.

In a group show at the Vancouver Art Gallery two years ago, one work by Vancouver artist Neil Wedman attracted more attention than all his work of the past decade put together. At 12 by 24 feet, the widely acclaimed *Death Ray* (1987) was hard to ignore. A drawing on paper in 18 sections, it was a monochromatic allegory of vice, virtue and retribution, built around the concept and the image of the Evil Eye. *Death Ray* will be shown at the London Regional Art Gallery in December as part of a group exhibition, *Memory Works: Postmodern Impulses in Canadian Art*, which will travel across Canada in 1991.

Meanwhile, *Margery*, an exhibition of Wedman's latest work, appears at the Diane Farris Gallery in Vancouver March 24 to April 11. There are five large drawings on linen in the show, along with some preliminary studies. The title picture takes as its starting point a seance in 1920s Boston at which the claims of a medium were tested by a number of scientists. Although the use of graphite overlaid with linseed oil gives the picture a feeling of heaviness and oppression, Wedman has played down the scene's inherent drama. The skeptics don't look very skeptical; with closed eyes and linked hands, they flank the figure of Margery, who is encased from the neck down in a wooden box. (The box used in the real test was built by Harry Houdini.) Only Margery's head and hands are visible, which gives her a Medusa-like aspect. "Medusa is the ideal artist's model," Wedman once wrote. "Having no intrinsic form of her own, she is brought into existence by the projection of the artist's gaze."

Four of the five pictures have nautical references. *Big Wheel Release*, for example, shows a figure tied to a ship's wheel that is mounted on a rock precipice in the midst of a landscape. And despite its apparent allusions, the composition is based not on the paintings of Claude or Poussin but on the cover of an album by the rock band KISS. *Michael Boxall*

Question: What is a drawing? *The Tenth Dalhousie Drawing Exhibition* proposes some provocative answers. The show, at the Dalhousie Art Gallery April 7 to May 13, includes a handmade-paper chair, a splintery plywood flag and a cabinet full of file cards.

Since then-director Bruce Ferguson initiated the series in 1976, each exhibition has been guest-curated by a practising artist. According to the gallery's current director, Mern O'Brien, "One of the initial premises was to bring in art from other regions." Since the 1990 exhibition is to be the last, "it seemed appropriate to end in Atlantic Canada where it began."

Guest curator Susan Gibson Garvey takes the concept of drawing as a starting point, not a boundary. The nine artists represented cannot, she argues, be subsumed under one category, even that of drawing, "for whatever theory supports one grouping as drawings will not support the whole."

Gibson Garvey's selection encompasses the hand-altered photography diptychs of George Steeves and the sculpture and woodblock prints of Glen MacKinnon, who "draws" on plywood with a router. In *Cale-Tcheur* (taken from the Acadian words for "think" and "heart"), Paul Bourque renders the government-defined discourse on culture into his own visual dialect, appropriating images from a government publication on the economic importance of culture and drawing and painting over them. Susan Wood's *Dress* series is gender-specific: oversized ghostly garments of layered paper that the artist calls "bloodied earth-skins." Cliff Eyland draws attention with his witty file card marginalia. Chris Woods has a lively work on paper called *Painful Extraction*, and the handmade-paper chair, *Chair Suite #4*, is by Nigel Roe.

Rather than imposing a unifying theory, Gibson Garvey borrows the concept of "critical regionalism" from Kenneth Frampton, professor of architecture at Columbia University: a postmodernist pluralism that "responds to the site" — to conditions of language, gender and region. "If it is true that the centre no longer holds," says Gibson Garvey, "then all art becomes in a sense regional." *Robin Metcalfe*

Below: Chris Woods
Painful Extraction 1989 Mixed media on paper 30 x 44 in.

Cathy Jonasson and Bart Testa curate a retrospective of British filmmaker Peter Greenaway's work at the Art Gallery of Ontario March 18 to April 8. Greenaway, best-known as a director of commercial feature films with a wide second-run distribution both here and in the U.S., is a successful art house filmmaker: a renegade independent who could be credited just for surviving the British film distribution system.

Greenaway, 48, who is also a painter and writer, began making self-financed short films in the '60s, producing *Dear Phone*, *H Is for House* and *Vertical Features Remake* in the '70s. Also being screened at the AGO is *Zorns Lemma* (1970) by Hollis Frampton and *Last Year at Marienbad* (1961) by Alain Resnais, both seminal films in Greenaway's artistic development. The retrospective includes Greenaway's first critical hit, *The Falls* (1980), a three-hour cornucopia of biographies of fictional characters who had each experienced a Violent Unknown Event, as well as a host of his feature films, including the rarely screened *Belly of an Architect* (1987), *The Draughtsman's Contract* (1982), *Drowning by Numbers* (1988) and his most recent film, critically acclaimed last year at Toronto's Festival of Festivals, *The Cook, the Thief, His Wife and Her Lover* (1989). Two evenings of Greenaway's short films (made for Channel Four television in England) include his *Four American Composers* (1983) series, which consists of profiles of John Cage, Meredith Monk, Philip Glass and Robert Ashley, and the Canadian premieres of *Act of God: Lightning* (1981) and *Making a Splash* (1984). *Donna Lypchuk*

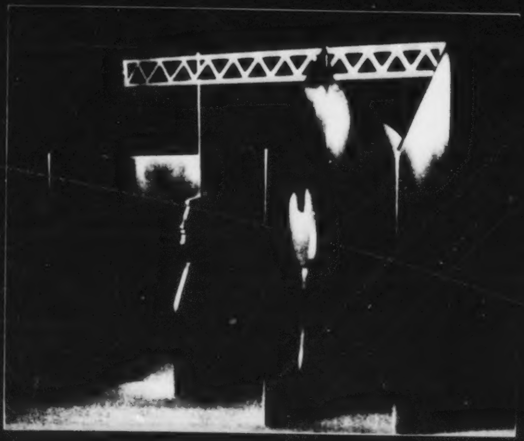
Right: Peter Greenaway
Still from *The Draughtsman's Contract* 1982

Seattle video artist Gary Hill's videotape, *Incidence of Catastrophe* (1988), is on show at Toronto's YYZ Gallery from March 14 to April 14. Hill, a prolific artist who began experimenting with video art in the early '70s, has produced a large body of tapes, many of which have received international critical acclaim.

Incidence of Catastrophe, like Hill's earlier tapes — *URA ARU (The Backside Exists)* (1985-86) and *Happenstance (Part One of Many Parts)* (1983) — is centred around a complexly structured, open-ended narrative framework. Inspired by Maurice Blanchot's 1941 novel *Thomas the Obscure*, *Incidence of Catastrophe* offers an insightful contemplation of the deceptively simple act of reading. Hill documents the physical and psychological effects of literature upon a lone, anonymous reader. Perusing Blanchot's novel, he experiences intense physical and psychological reactions. A particularly vivid description of a storm, for instance, causes hallucinatory nightmares. His physical and psychological condition progressively deteriorate as he becomes further controlled by the ironically passive act of reading. Initially unrelated threads of narrative, intercut with scenes of decline, collectively create a pervading sense of impending disaster. The opening sequence, for example, which recurs throughout the video, shows rapidly running water eroding an already crumbling sandbank. Such portentous subtexts, in conjunction with the fate of the doomed bookworm, carry the viewer through an eerie psychological labyrinth, leading ultimately to a catastrophic finale.

Also at YYZ, Panya Clark's exhibition *Decalougue*, March 21 to April 14, marks the occasion of the gallery's tenth anniversary in 1989. The show interprets the history of YYZ with images and objects based on photodocumentation from past exhibits. *Earl Miller*

Above: Gary Hill
Still from *Incidence of Catastrophe* 1987-88 Color videotape 43 min. 51 sec.



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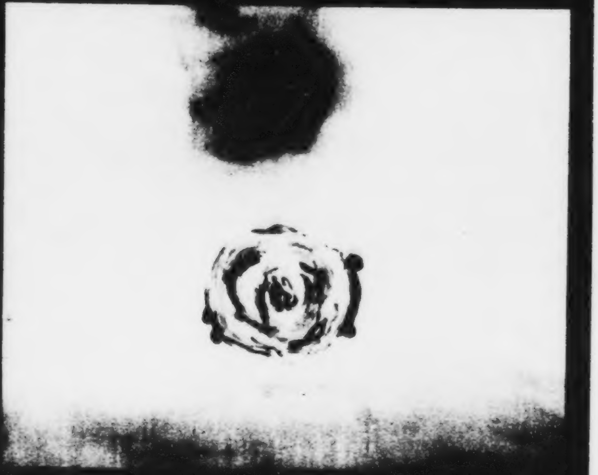

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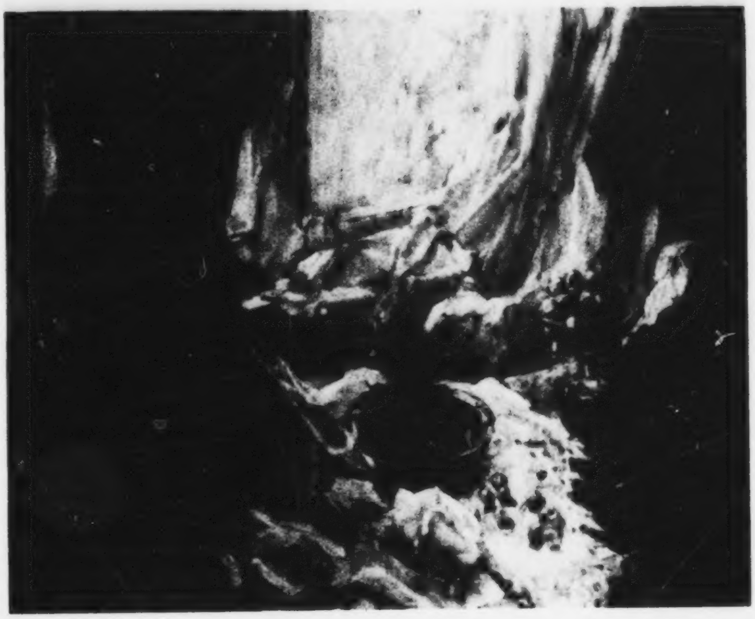

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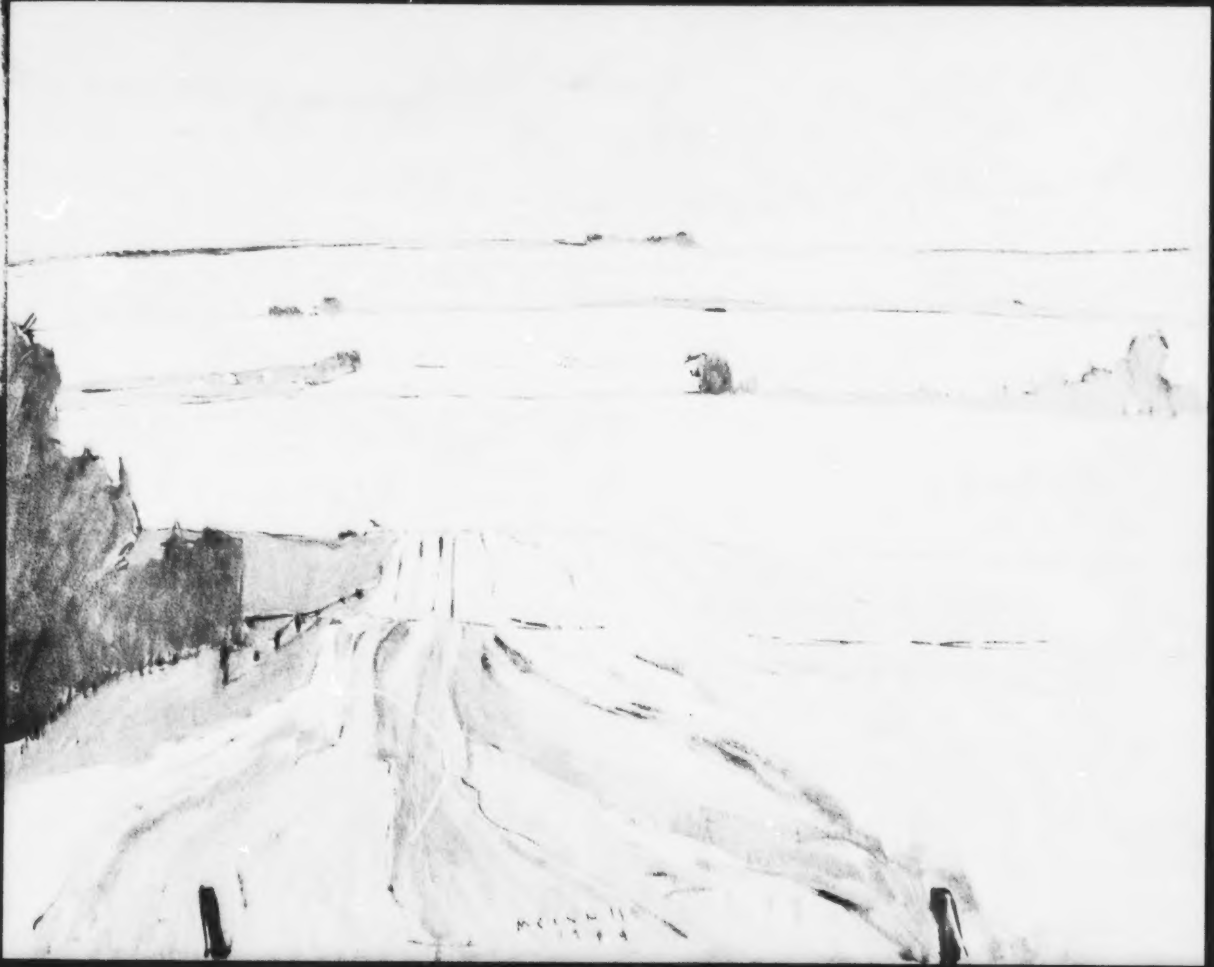

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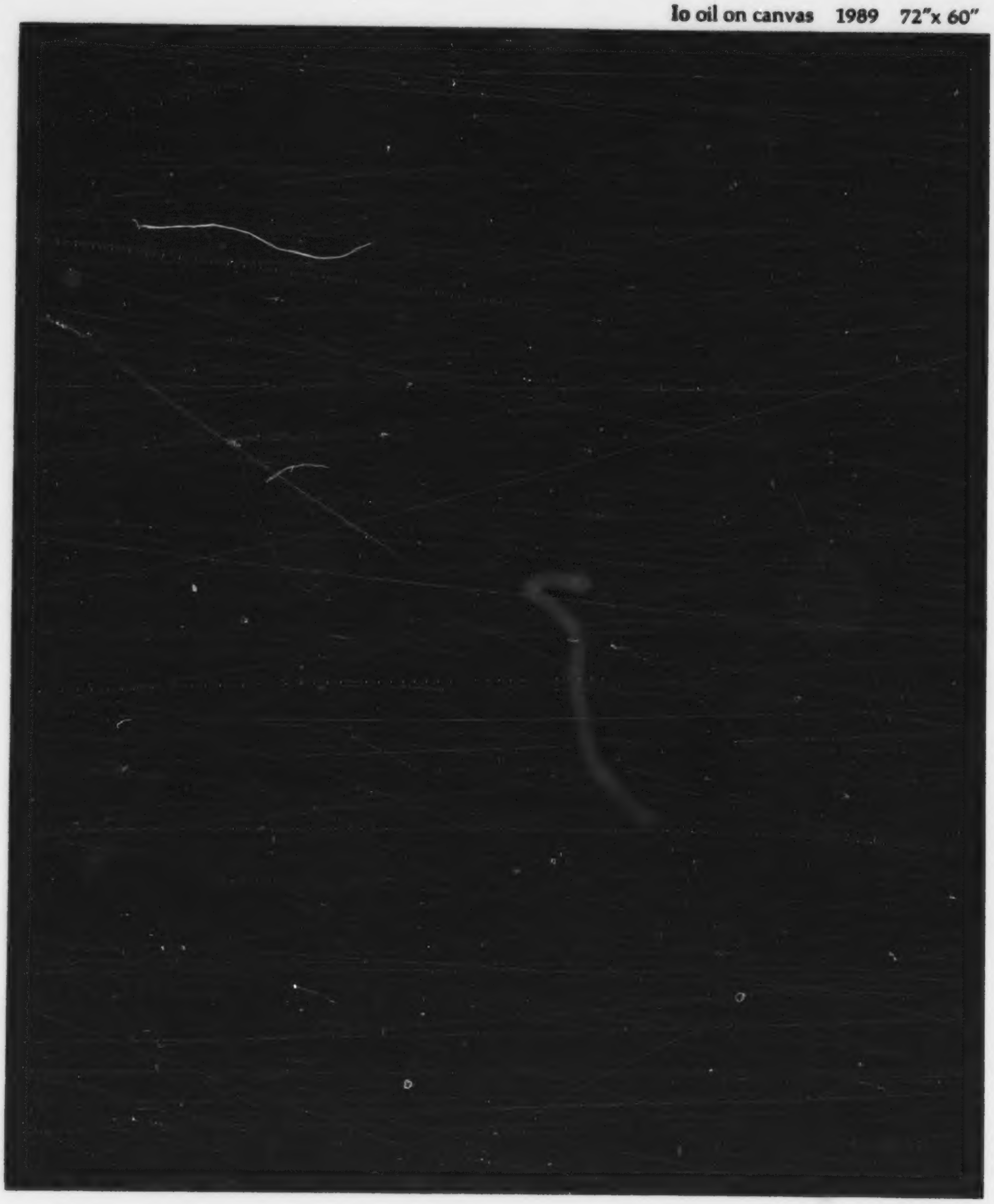

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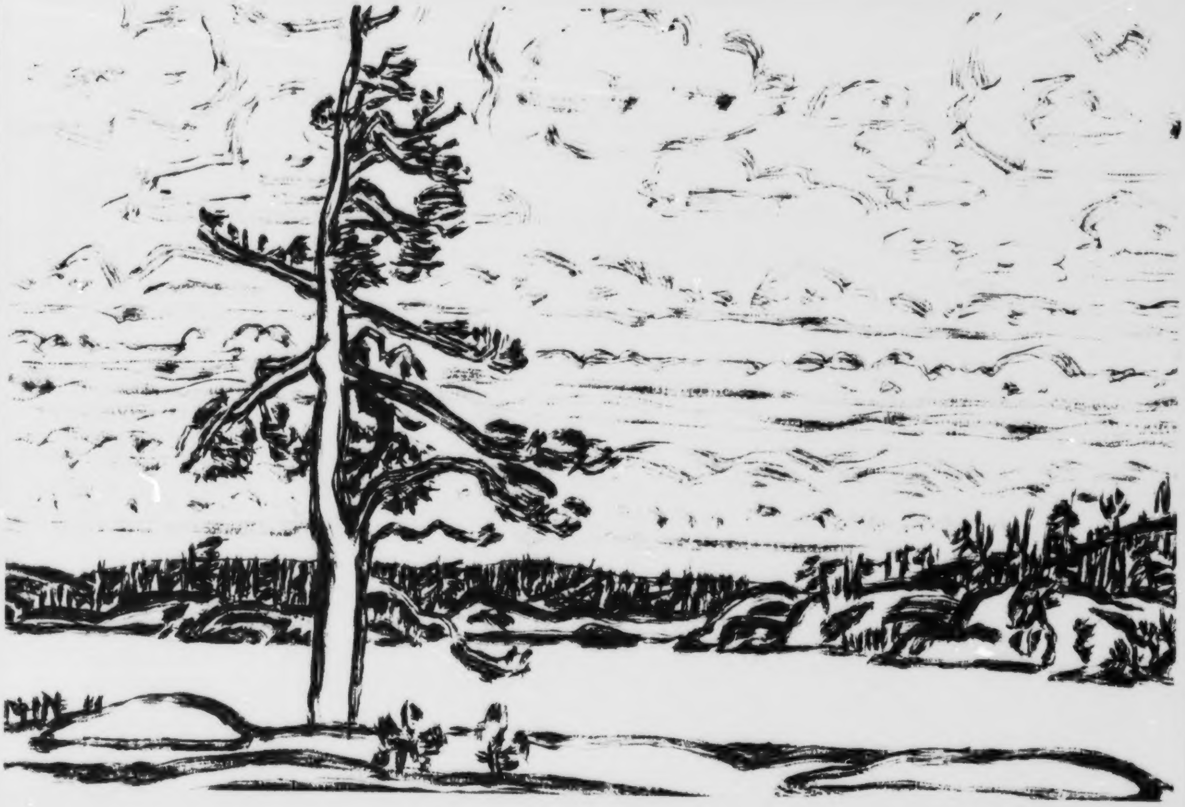

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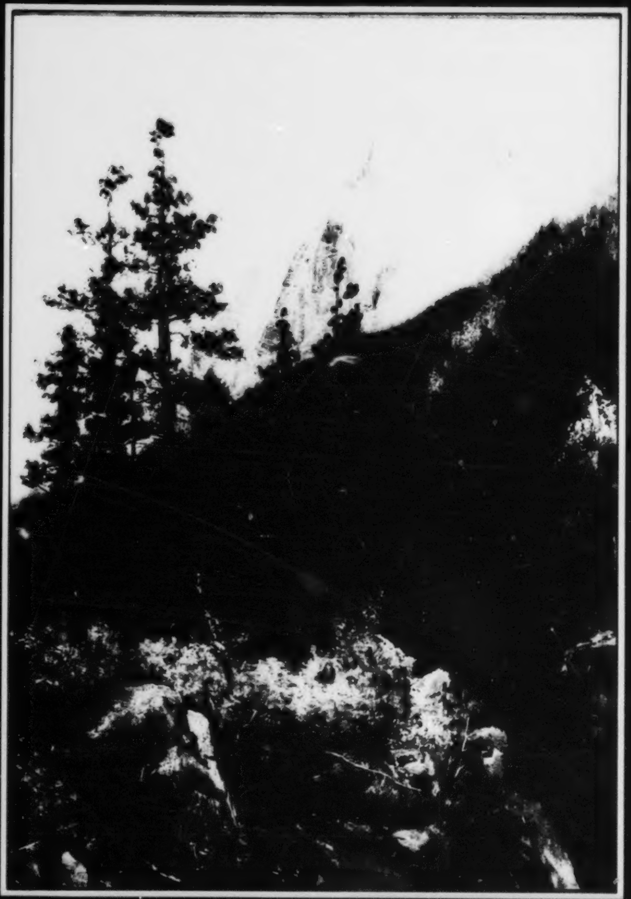

Frederic M. Bell-Smith "Mt. Carrol", watercolour, 29 3/4" × 20 3/4"

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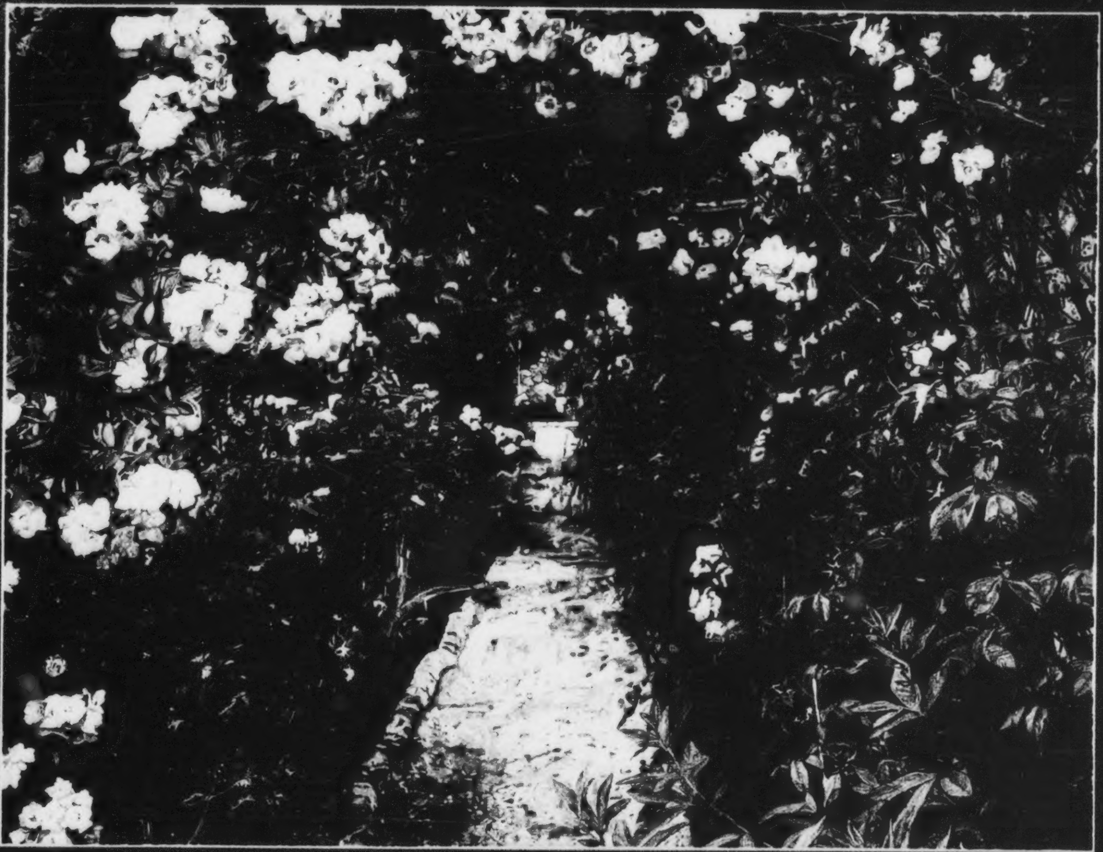

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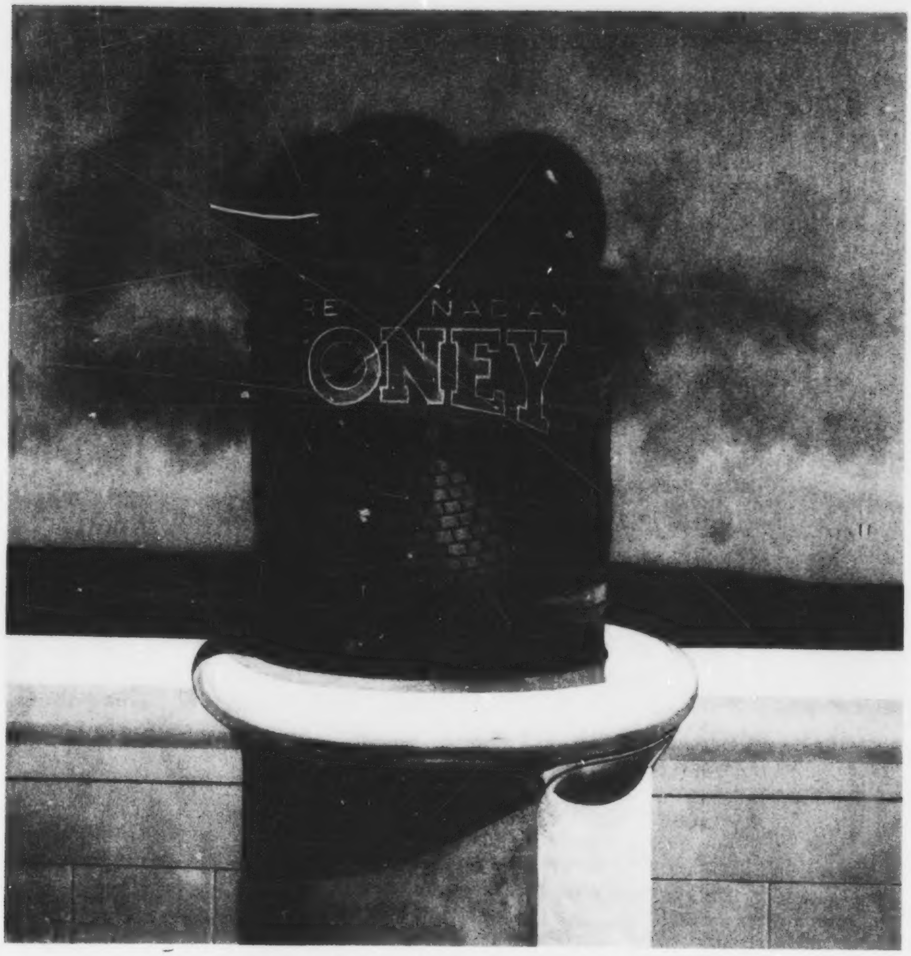

William Roberts, Honey Tin, *acrylic on canvas, 56 x 54 in.*

Born Nelson, B.C. in 1920. Educated at Vancouver School of Art. Worked as a commercial artist in Toronto from 1945 to 1957. Taught drawing and painting at Ontario College of Art from 1957 to 1966, when he resigned to pursue painting full-time. Has exhibited frequently with the Royal Canadian Academy, the Ontario Society of Artists, and the Canadian Society of Painters in Watercolour, and has had solo exhibitions at Roberts Gallery and Nancy Poole's Studio in Toronto, the Equinox Gallery in Vancouver, and Zwicker's Gallery. His work is in the collections of the National Gallery of Canada, the Art Gallery of Ontario, Vancouver Art Gallery, Philadelphia Museum of Art, Art Gallery of Hamilton and in many other important public, corporate, and private collections.

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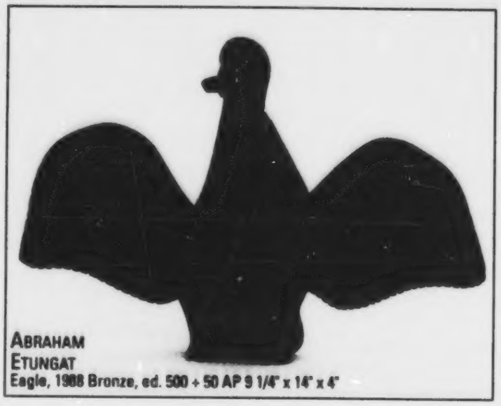

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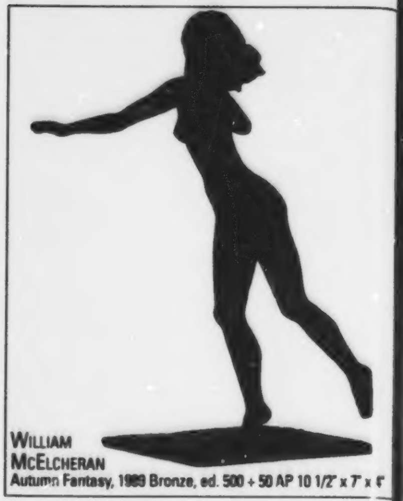

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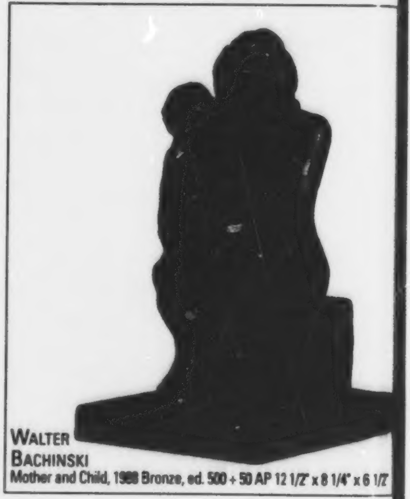

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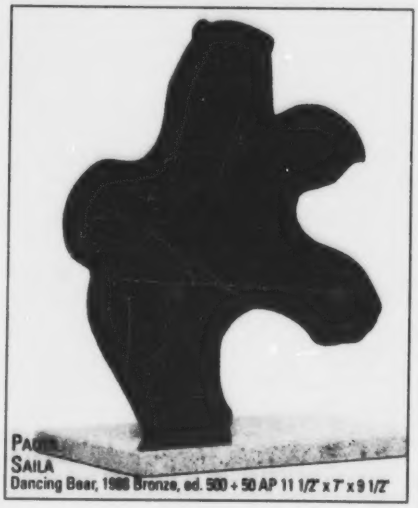

PA[illegible] SAILA
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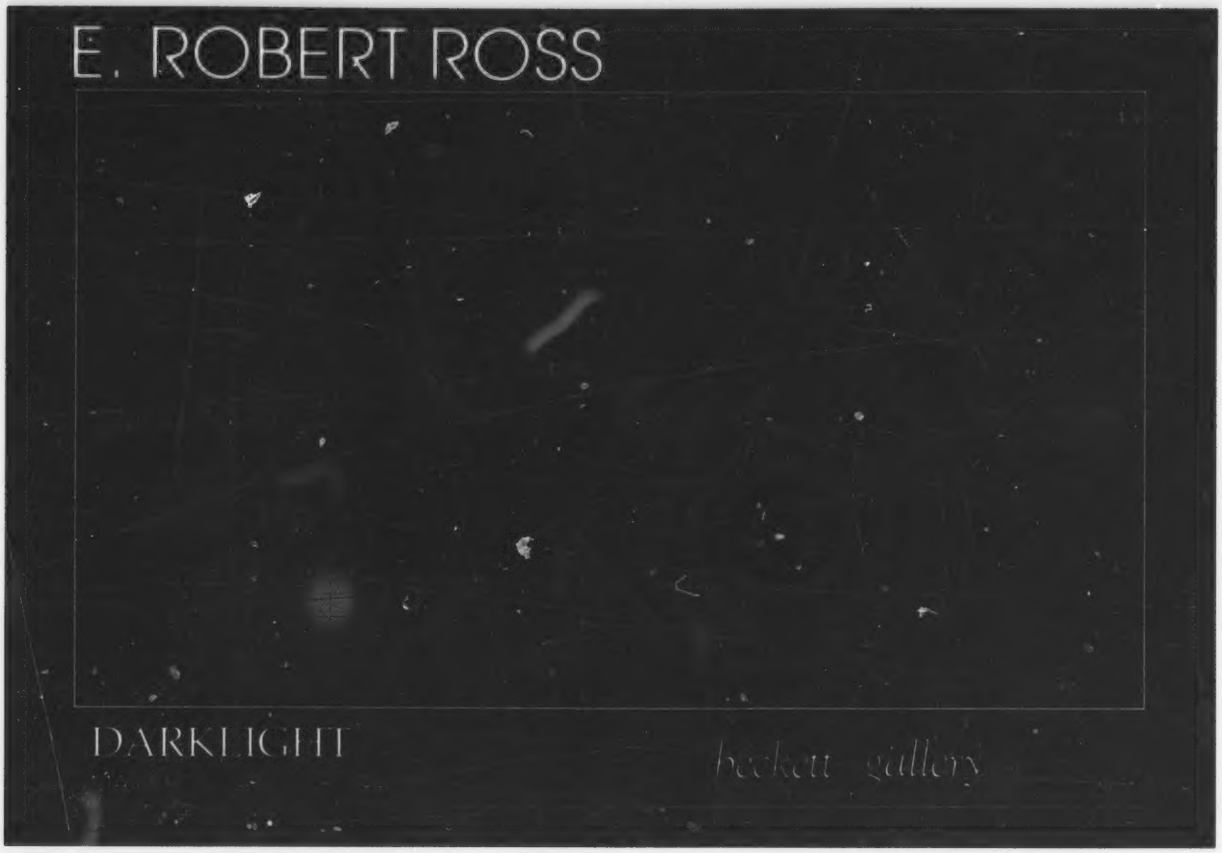

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BY PEGGY GALE

PORTRAIT PHOTOGRAPHY BY ROB WAYMEN

Framed by intellect, grounded in emotion, the works of Geneviève Cadieux have a haunting quality, a certain knowing anxiety. As Canada's sole representative at the prestigious Venice Biennale this year (May 27 through September 30), Cadieux's installations using large-scale color photographs recall both the heroic traditions of painting and the glamor of mass-media advertising. The work is personal yet conceptually charged, and whether or not one is fortified with readings on "the gaze," the viewer as subject, the body as site, the whole arsenal of semiotic and critical theory, there is no denying the work's stature and sensual power.

To some extent, Cadieux is already known in Europe, having been singled out for applause in *Fokus: Canadian*, an overview of recent Canadian art presented at the Cologne International Art Fair in November 1986. Important pieces were included the following year in the exhibition *Emotope* in West Berlin at the Staatsbibliothek and the XIX Bienal de São Paulo in Brazil, as well as the 1988 Biennale of Sydney in Australia: But Cadieux is poised for much greater international response, for in addition to a New York show at the Fawbush Gallery in 1990 she is included in a large outdoor exhibition in Newcastle, England, and in *Passage de l'image*, mounted and toured by the Centre Georges Pompidou in Paris. She also has solo exhibitions scheduled in 1991 at Kunstraum München and the Centre d'art contemporain in Geneva, and in 1992, a solo exhibition is slated at the excellent Nouveau Musée in Villeurbanne, France. In all, a remarkable trajectory.

One of Cadieux's first shows was in 1981 at Galerie France Morin in Montreal, selections from a series of photo-emulsion images on Plexiglas titled *Illusions*. These hazy, life-size images of single standing figures appeared in sequences of four or five panels, punctuated by ghostly blue neon. The blurred edges, milky surfaces and the washing presence of the lights with their wires and transformers all seemed to shift before the viewer's eye in a murmuring dance. These striking pieces were well received and led to sales and several exhibitions outside Montreal. But Cadieux felt them to be a dead end with no obvious next step, and retreated to her studio to read and think. Three years of questioning. She was collecting things — old projectors, photographic plates — and trying out different ideas and forms of presentation. She worked with holography and film, but found them too costly and the studio/laboratory requirements impossible for her at the time. In retrospect, this extended period of searching was an important base for what followed, but so long a period alone without clear results must have resulted in a severe tempering of will and desire.

She finally returned to photography. For a three-person exhibition at the Museum of Fine Arts in Montreal in 1984, Cadieux presented her first real installation work, *Voices of Reason/Voices of Madness*. A much-enlarged slide of a woman's face was projected on two opposing walls of a darkened room, the one in color having a steady gaze with brightly illuminated eyes, the other a black and white image of the same face but with an anguished expression, mouth open as if in a cry. The latter slide shifted constantly in and out of focus, the projector

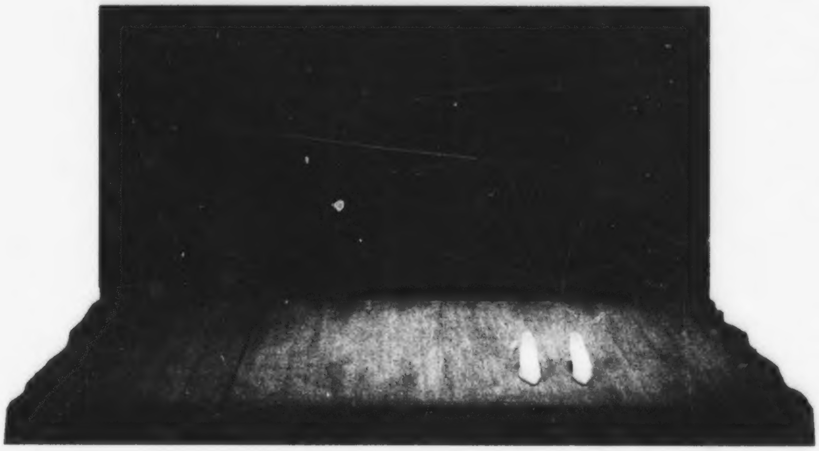
a quietly infernal presence, while the periodic sound of a sharp blow shattered communion between silent spectator and looming faces in the dim light.

Cadieux's father bought a movie theatre when she was a teenager, and it is tempting to extrapolate from that and see the film screen as Cadieux's natural scale and the darkened room as a comforting environment. Of course, cinema is the place for projections of all sorts — the light cast up on a screen, the narrative often a substitute for the viewer's mundane existence. Movies are larger than life, both physically and emotionally, and issues placed within that charged context are immediately altered, and more easily assessed. Cadieux's own use of magnified or enlarged images is of a different order, however, the subjects often having a personal source. As we see here, her works offer no easy narrative line or casual interpretation.

In 1985, Cadieux brought her interest in history and collected images to the foreground with *Ravissement* (Rapture) at Montreal's *Aurora Borealis* exhibition. She enlarged a found photograph of a woman in evening dress and used it to complement a similar one that she had staged. These were placed opposite a third photograph that had collaged elements and near a black curtain covering the entrance to an inner room. Inside was projected a 19th-century stereo slide of two nude women standing posed as if in conversation. A hanging square of opaque Plexiglas captured part of this projected image, leaving the figures in one image daintily veiled, or censored, by shadow. With the use of the two rooms and the separate placing of all the elements, visitors literally entered the piece, which revealed each part of the installation in turn. They also had to puzzle out the implications of "rapture," for concealment and discreet disclosure obtained in equal measure.

Three very large photographs comprise *The Shoe at Right Seems Much Too Large* (1986). Cadieux showed the work in *Lumières*, a group exhibition organized by the Centre d'art contemporain in Montreal. On one wall is a colored heat-responsive x-ray of a full-length female figure, and a framed, back-lit photograph of the shadow of a woman's body, life-size, the feet poised above a pair of high-heeled shoes. Suspended opposite and "watching" is a hugely enlarged monochrome image of eyes with a constant flow of shadows passing over them. The title of the work implies self-doubt and confusion, an uncertainty of meaning and appearance that includes both fashion (body coverings or self-image) and substance (the body as flesh, its interior exposed). The impassive eyes calculate vision itself, measuring the physicality of space and its contents, measuring, too, the visitor as he or she seeks a proper vantage point.

During 1988-89, Cadieux was included in three exhibitions at Toronto's Power Plant, each with a different curator. For a solo show, Ihor Holubizky placed *The Shoe at Right Seems Much Too Large* along with *La blessure d'une cicatrice ou Les Anges* (The Wound of a Scar or The Angels, 1987), previously shown in Berlin, Sydney and at Galerie René Blouin in Montreal. *La blessure* is made up of two enormous reproductions, one a gouache rendering of Antoine de Saint Exupéry's Little Prince with the features of his face rubbed out. Under the portrait is printed, as it is in the book, "Voilà le meilleur portrait que, plus tard, j'ai réussi à faire de lui" ("This is the best portrait which, later, I was able to make of him"). The other image is an enlarged photograph of a nude woman seen from behind as she draws a butterfly on the wall. Taken from E.J. Bellocq's turn-of-the-century *Storyville Portraits*, this image was also literally defaced, years ago, possibly by Bellocq himself scratching the negative. Cadieux has taken the intimate scale of the two original portraits, each the size of a book and each intended to be looked at privately, and transformed them for public viewing. Yet the figures are damaged and vulnerable, inviting special care in deciphering. We catch the briefest glimpse of childhood memories through these two pictures: emblematic scars, poignant traces of the past. The rubbed-out faces are shocking, a denial of character and even existence, a mutilation preventing seeing (by them) while permitting looking (by us, voyeuristically). Is it the body that is in question, or that sense of self evidenced in the eyes, traditionally windows on the soul? Somehow, whatever the answer, the confrontation itself brings affirmation, even healing.

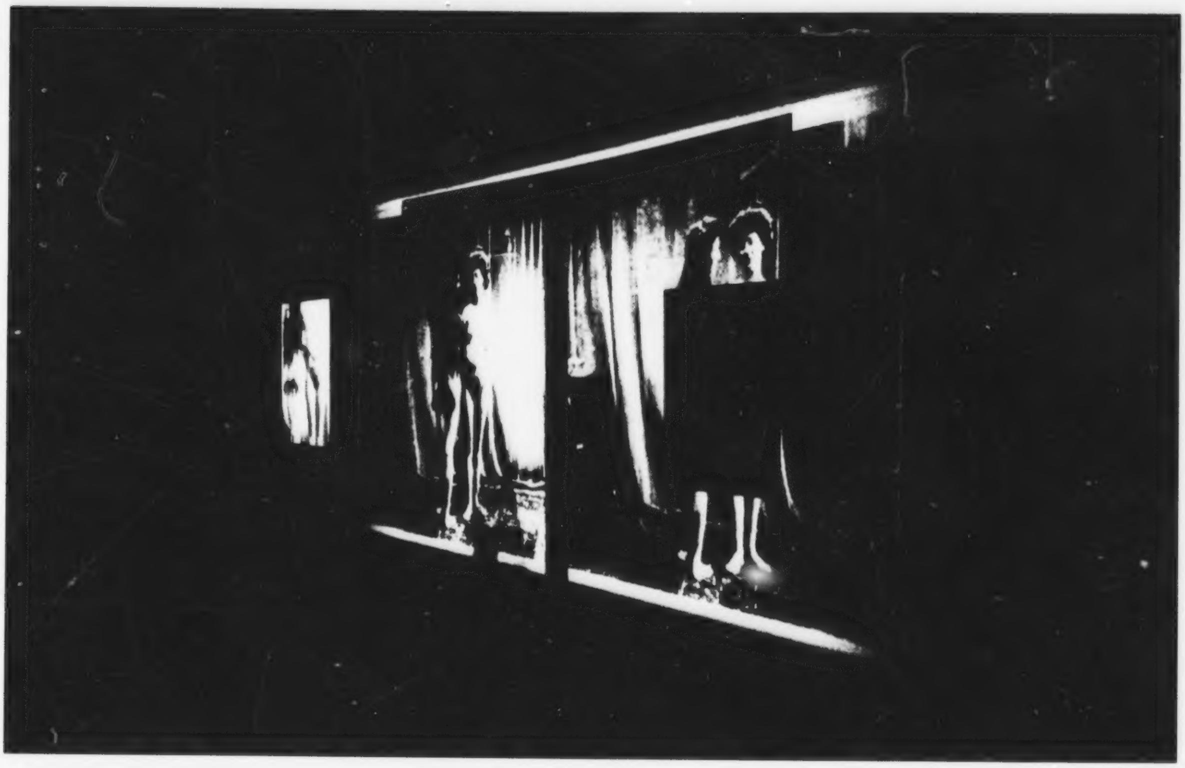


The phrase from *The Little Prince* resurfaces the following year in the two-part *A Fleur de peau* (1987), but now in Braille, raised dots on a sombre lead panel, accompanied by a second panel of erratically reflective clouded mirror. "A fleur de peau" is a gentle sensation on the body's surface, something barely there, not unlike the touch required for Braille, or the mirror's soft obscurity. Skin is a sensitive surface, fragile and susceptible to age or disfigurement, recalling too the light-sensitive paper and chemical baths of photography. All are memory traces, recording the passage of time and events.

Cadieux's concentration on eyes and the sensitivity of skin and touch led her to the image of mouths, then scars. For Renee Baert's *Enchantment/Disturbance* at the Power Plant in 1988 she showed *Trou de Mémoire, la beauté inattendue* (Lapse of Memory, Unexpected Beauty). Angled against a darkened mirror is a color photograph, again hugely enlarged, showing a segment of skin with small hairs, puckered in a scar. The site of the scar cannot be identified, nor the sex of its owner, but somehow one is reminded (horribly) of mouths, eyes, even genitalia, now sewn closed. The "trou de mémoire" is literally a "hole" in the memory, a loss or denial of fact, and recalls the memory holes of George Orwell's novel *1984*, those slots where all conflicting or implicating information slipped away without a trace. Orwell's use of the term was ironic, as is Cadieux's, for her stitched-up slit enforces memory by remaining forever visible on the surface of the skin. Yet she reminds us of the "unexpected beauty" of this mark and memory lapse. Forgetting is also to be desired, permitting desire again.

Also at the Power Plant, for *La Ruse Historique*, an exhibition organized by Chantal Pontbriand in 1988, was *L'inconstance du désir*, a black photographic backdrop to delicate porcelain shoes on a rough concrete sidewalk. The slightly blurred image of a pair of bare feet is framed under glass, floating or caught in mid-jump. Cadieux notes that she wanted the "real physicality" and "banality and ordinariness" of the sidewalk to counter her usual withdrawal from substantiality and the everyday in her other images. But "the fickleness of desire" is a tantalizing title for this combination of opposites. A leap into the void? She seems always of two minds.

Left: *L'inconstance du désir* (1988). Concrete, porcelain, glass, wood, enlarged photograph, 53 x 103 x 55 in. Photo: Louis Lussier. Collection: Musée d'art contemporain de Montréal. Upper right: *Ravissement* (1985, installation detail). Projector, support, wide-angle lens, Plexiglas. Projection 8 ft 8 in. x 16 ft 5 in. Photo: Denis Farley. Collection: The Art Gallery of Ontario. Lower right: *Ravissement* (detail). Color photograph, gouache, paper, wood, glass. 18 x 24 in. Photo: G. Cadieux. Collection: The Art Gallery of Ontario

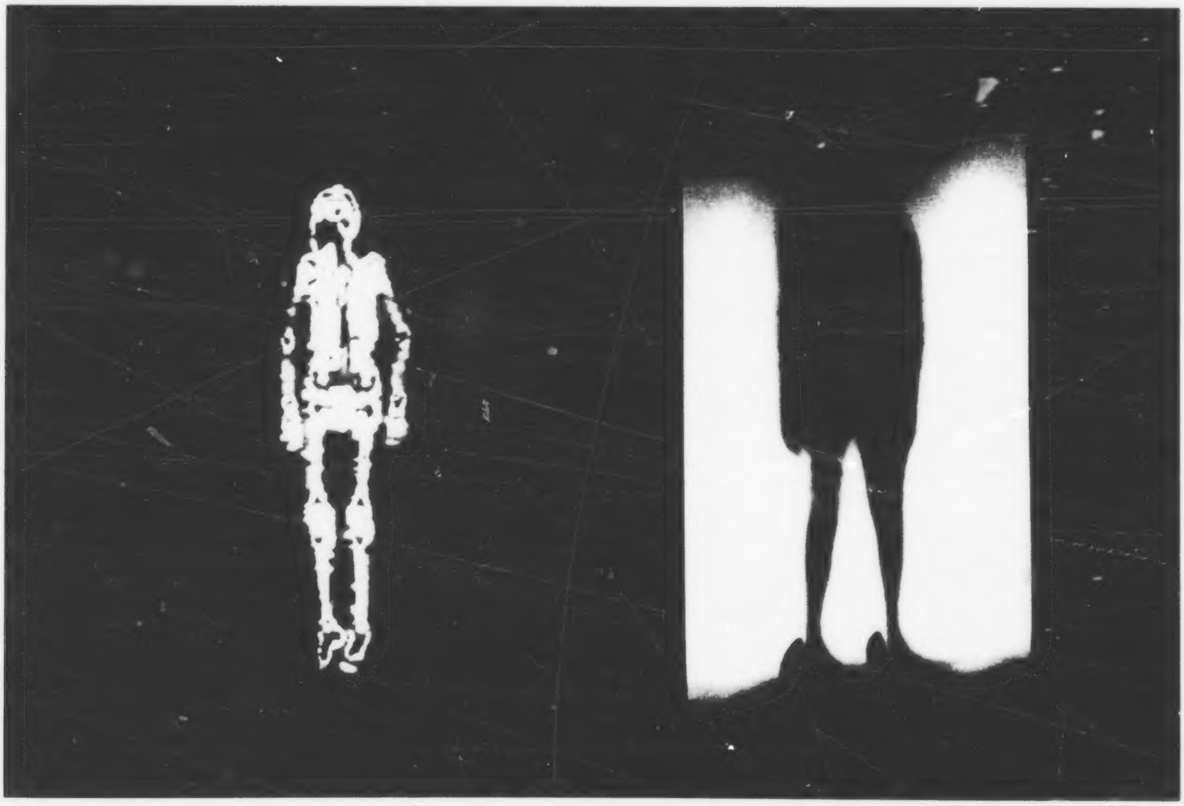


With her most recent installation at Galerie René Blouin in the spring of 1989, the suggestion and reference of her previous work continue. *Hear Me With Your Eyes* is made up of three photographs, each two-and-a-half by three meters. Two show us a woman's face, eyes closed and lips parted as she turns her head away; the third shows only the lips themselves. We may discover that the first photograph is of her actress sister, from an early black and white film relating to *Voices of Reason/Voices of Madness*; the second, in color, is the same woman in a similar pose photographed in subtle double-exposure nearly a decade later. The lips, while first seeming a detail from the previous image, are revealed on inspection as a staged near-duplicate. The work is simple in its way, but full of contradictions as we press for source or confirmation. Are these faces in pain? Ecstacy? Merely holding a pose? Being images of an actress who is also the artist's sister, are we right to read them as oblique self-portraits? The work's title was taken from a poem by Sor Juana Inez de la Cruz, who lived in the late 17th century and was silenced by the Catholic Church for her views on education and women's rights. We respond to the picture that the words evoke, as we do to the intimate and eloquent face.

Geneviève Cadieux's work continues to evolve. Investigation of the apparatus for construction and presentation of the image, or issues surrounding the active (male) gaze and the passive (female) image, evident enough in the earlier works, are fading now into a more poetic and personal exploration of memory triggers and cultural or personal recall. Her sources are deep ones, held close for inspection, and the extent to which such material may have roots in the artist's private life is far less important than its resonance, its ability to generate associations or break into memories of more general access.

Chantal Pontbriand, editor of *Parachute* magazine, is Canada's curator for the Venice Biennale this year, and has worked with Cadieux to mount an exhibition with visibility and impact. Cadieux has conceived a work specifically for the Canadian pavilion in Venice, responding both to the peculiarities of the architecture and the demands of the larger, international context. Having already achieved much, she is certainly ready for that public stage.

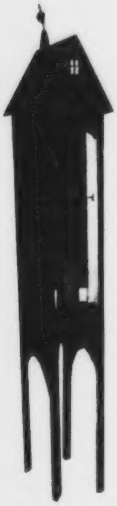
Far right (top): ***The Shoe at Right Seems Much Too Large*** **(1986, detail). Projection screen, wood, gold pigment, acrylic, photo transparency, halogen lamp, metal. 8 x 10 x 6 ft. Photo: Louis Lussier. Collection: the artist. Bottom right:** ***The Shoe at Right Seems Much Too Large*** **(detail). Light boxes, 9 ft. 3 in. x 40 in. x 10 in., 9 ft 3 in. x 66 in. x 10 in. Photo: Louis Lussier. Collection: the artist. Left:** ***Trou de Mémoire, la beauté inattendue*** **(1988). Wood, mirror, color photograph. Photograph 7 x 11 x 5 ft; mirror 7 x 4.8 x 5 ft. Collection: The National Gallery of Canada. All photographs courtesy Galerie René Blouin**



PROTOTYPES

FOR VANCOUVER DESIGN COLLECTIVE PROTO/ZOAN, THE MATERIALS ARE A LARGE PART OF THE MESSAGE

BY DOUGLAS COUPLAND PORTRAIT PHOTOGRAPHY BY DAVID NEEL



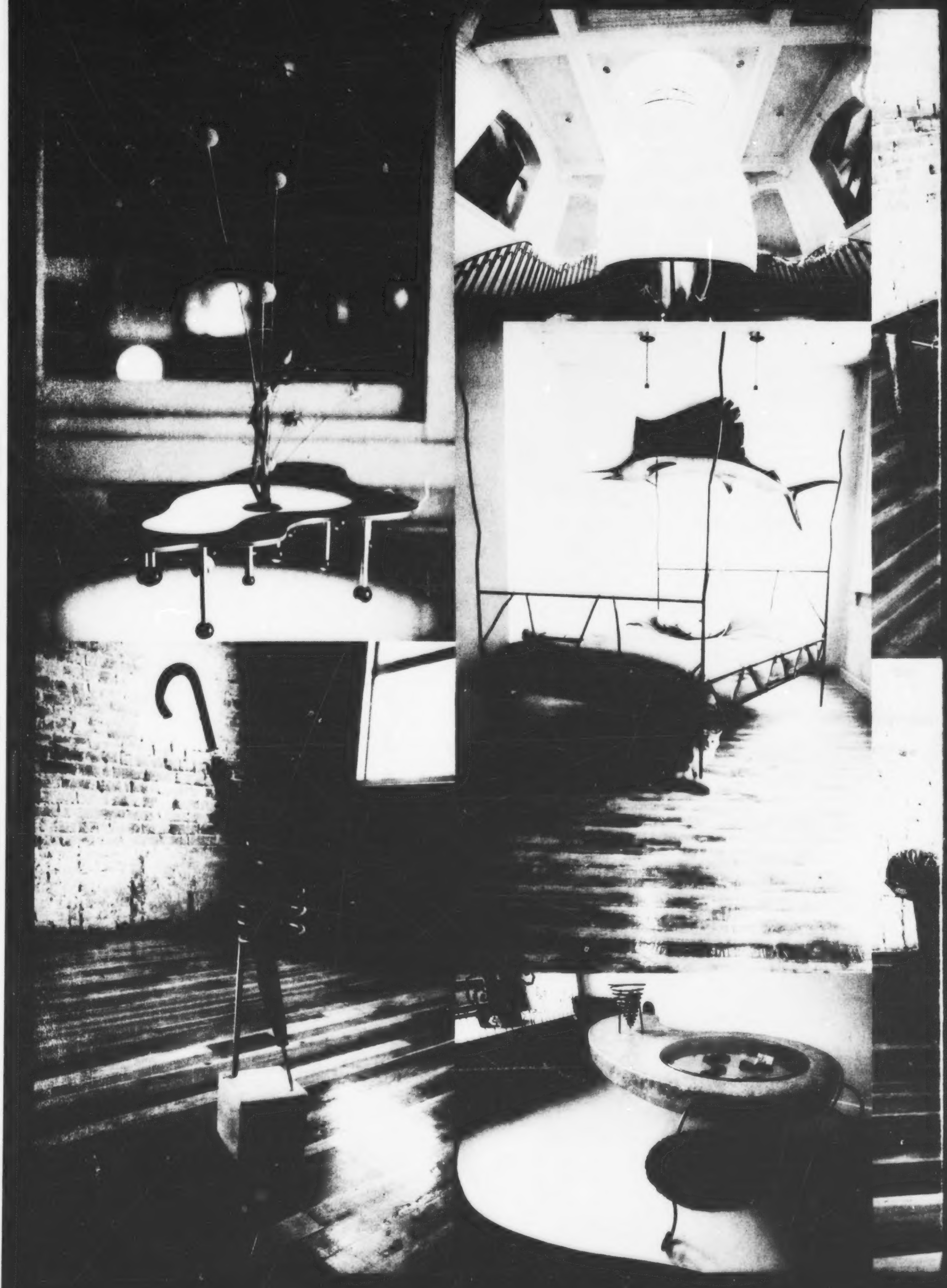
Members of Proto/zoan in their showroom, clockwise from far left: Les Barth, Keith Spivak, R. Todd Inouye, Mike Lee, Brooke Hannah, Beau Longini. Above: *Easter Cabinet* (1988) by Ellen Box. Plywood, acrylic paint, lighting, 86 x 14 x 38 in.

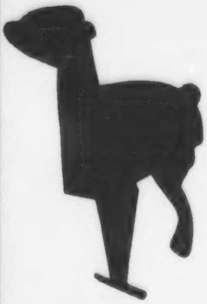
Rainforests legendarily produce many things: poison darts, steppe pyramids and Cowichan sweaters, to name a few. The city of Vancouver has some rainforest specialty items of its own, too, that include jangly guitar bands, earnest and unshaven ecology buffs and eccentric neo-expressionist painters. And to Vancouver's mossy spawn we might also add one new addition: intuitively operating furniture designers who use low-tech means to high-tech ends, and vice-versa.

The Proto/zoan design collective is made of seven B.C. people in their mid 20s, who met while studying at the Emily Carr College of Art and Design. Together they now create furniture and interiors based not on any rigid ideology but rather (as is the wont of Pacific Northwest denizens) on silent laws of materials — particularly romantic B.C. materials: slabs of majestic hemlock, aluminum offspring of the mighty smelters of Kitimat and laminated scrap strands of plywood made from the omnipresent fragrant Douglas fir, Parallam.

To visit Proto/zoan's Gastown workshop/studio (by appointment only) is to enter a yuppoid consumer fantasy, where solidly built prototypes are serenaded by the latest in haircut music. The forms of their wares intrigue — a blend of Noguchi, B.C. Binning, NASA, Mad Max and too many youthful hours lodged in rumpus rooms absorbing color cartoons from border station TV channels. Taciturn Proto/zoan members may or may not assist you as they follow their policy of aggressively not pushing the merchandise. You're on your own; they're obviously hip and you're, well, an unknown commodity. Consequently they remain one of the few interesting salons Vancouver now possesses in these decentralized, fragmented, shopping nightmare, real estate mad, racist, post-Expo days.

"Vancouver is still obsessed with late Modernism," says Proto/zoan's Les Barth, the group's most theoretically inclined member and the oldest





Above: *Animal Cupboard* (1988) by Ellen Box. Plywood, spray paint, found leg, 21 x 5 x 5 in.
Clockwise from upper left: *Flesh Lake* (1989) by R. Todd Inouye. Aluminum, latex rubber sheet, kendan (frog), 5 ½ x 25 x 17 in.
Rocket ship installation: steel frame, aluminum sheet, fabric, lighting, from *Art After Dark* (1988), a promotional event for the Vancouver Art Gallery.
Mattress Table (1987) by Mike Lee. Granite, steel, steel cable, 18 x 58 x 31 in.
Stuffed Chair (1989) by Ellen Box. Upholstery over wood frame, 37 x 45 x 29 in. *Salon Abby Kanak* (1988) by Proto/zoan. Retail interior and fixtures.
Umbrella Stand (1988) by Les Barth. Wrought iron, cement, 22 ½ x 6 x 6 in.
Centre: *Bed* (1989) by Keith Spivak. Steel, metallic leaf finish, 84 in. high.

by far at age 30, "but we're fed up with it. Too many supercool, overdesigned objects freighted in from Italy — that imported, shopped-for aesthetic. I prefer to think of what we do as voluptuous rather than astringent. I think an object made from zinc-galvanized metal can be voluptuous."

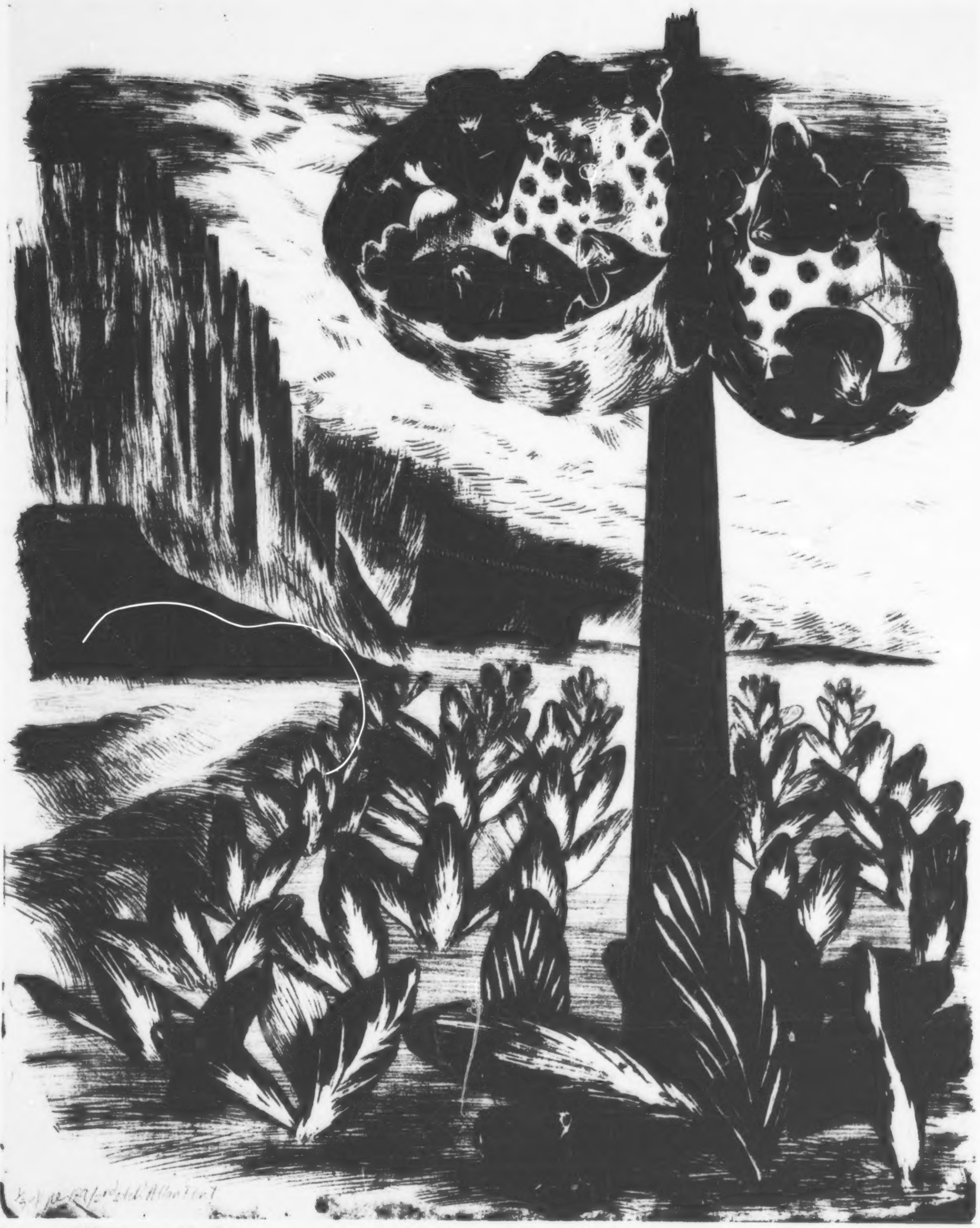
Ellen Box, 25, uses a material more traditionally voluptuous — velvet. It upholsters works constructed from planks of apple, birch and oak. "I'm interested in creating objects that improve with time," Box maintains, "rather than vogueish, semi-disposable furniture." In voicing this sentiment, Box, who grew up on Saltspring Island, sounds somewhat hippie-ish — an example of Rainforest Idealism. "Ideologically maybe we are hippies," she says. "But our work certainly doesn't look it." Brooke Hannah, 25, adds, "Living in B.C. certainly gives you more time to analyze what you're doing. Proto/zoan first started out being a B.C.-materials-only body, and that basically means wood, wood and wood. We inevitably had to broaden out and now we'll use just about anything as long as we can find a new context for it: inner tubes, concrete, mesh, broken glass...."

Todd Inouye, 26, is possibly the group's master at the innovative use of materials. One recent construction, called *Flesh Lake*, was an ikebana flower-arranging vase (West Coast in itself) constructed from a latex diaphragm stretched over the cutout hole in an aluminum circle. The weight and bulk of the water created a natural cavity; a metal frog for holding the flowers was mounted on a spike projecting perpendicularly from the aluminum shell. "Unfortunately the latex began to decompose after a month," Inouye says. "But I learned. Now I'm going to try to use kiln-slumped glass to duplicate the bulge form."

Inouye, who emphasizes that Proto/zoan makes functional art rather than designed objects (the natural impulse of all designers), is currently experimenting with shattered windshield safety glass blended with concrete. Proto/zoan Mike Lee, 23, admits, "We have to underprice our stuff by far to make it competitive even with, say, Roche Bobois. All of the time and experimenting with new procedures and materials cost a lot of money. Our costs per unit are ridiculous, and it really hurts. As far as we're political we're non-elitist, but only a yuppie sort of person can afford what we do. I console myself by hoping that maybe we're educating them — that they see our stuff as sculpture and not as sheer style or commodity."

Since Proto/zoan's 1987 inception, their work has appeared regularly in films and on TV. Three members of Proto/zoan, who also have their own company called Public Eye, designed the Vancouver Art Gallery's 1988 evening gala, "Art After Dark." During the past half year Proto/zoan have been completing numerous free-rein retail interior design commissions that will help to clinch their civic status as Vancouver's official avante garde. Proto/zoan works have appeared in the American design magazine *ID* and in April, Proto/zoan pieces will be the christening show for the 100 Market Street Gallery in Venice Beach, California. Busy times, and all indicative of the group's desire to maybe develop into a kind of IKEA from hell. Says Barth, "Our main business goal has got to be lower unit cost. I'd like it if art students could afford what we do. But then unless we keep experimenting — doing the things that define what we are as a group — we'll lose our identity."

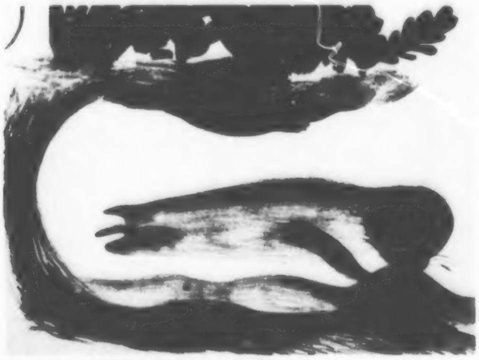
Smart words. And because the role of the marketplace is implicit in the life of the designer, hard work and harder choices await Proto/zoan. While living in B.C. may have helped define the essence of their design hybrid, it also works against them. Almost nothing is cheap to do in B.C. and the province has virtually no tradition or no interest in value-adding to its plentiful resources. Is the hybrid hearty enough?



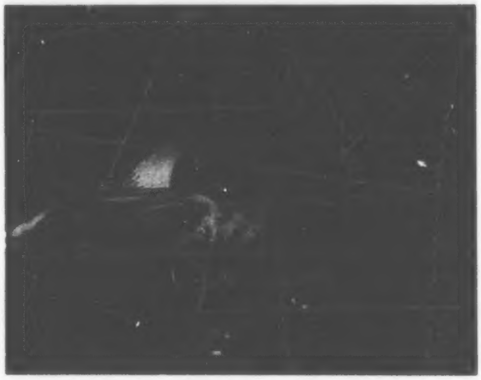
Scarecrow (1989) Lithograph, 23 x 18 in.

IMAGES OF INNOCENCE AND EXPERIENCE

Julie Voyce is an artist to watch — and to reckon with. Her deceptively innocent lithographs reveal, upon closer examination, a sophisticated sense of humor coupled with an idiosyncratic vision that is unmistakably her own. In these increasingly conformist times, Voyce's work has a rare quality of originality, made all the more compelling by the close attention she pays not only to creativity but to craft. Equally rare is the unabashed joy she demonstrates both in talking about her work and in the images themselves. In April 1991, her prints will be shown at the Canadian Cultural Centre in Rome. The lithographs seen here will be included in her upcoming exhibition at Toronto's Mercer Union (May 24 to June 23), and in the fall 1990 at Grunt artists' space, Vancouver.



The Walrus (1989). Lithograph, 16 x 21 in.
Photo: Isaac Applebaum



Stunned and Airborne (1989). Lithograph 18 x 23 in.
Photo: Isaac Applebaum

ABANDONMENT AND GRACE

THE ARCHITECTURAL INTERVENTIONS OF MARTHA FLEMING AND LYNE LAPOINTE

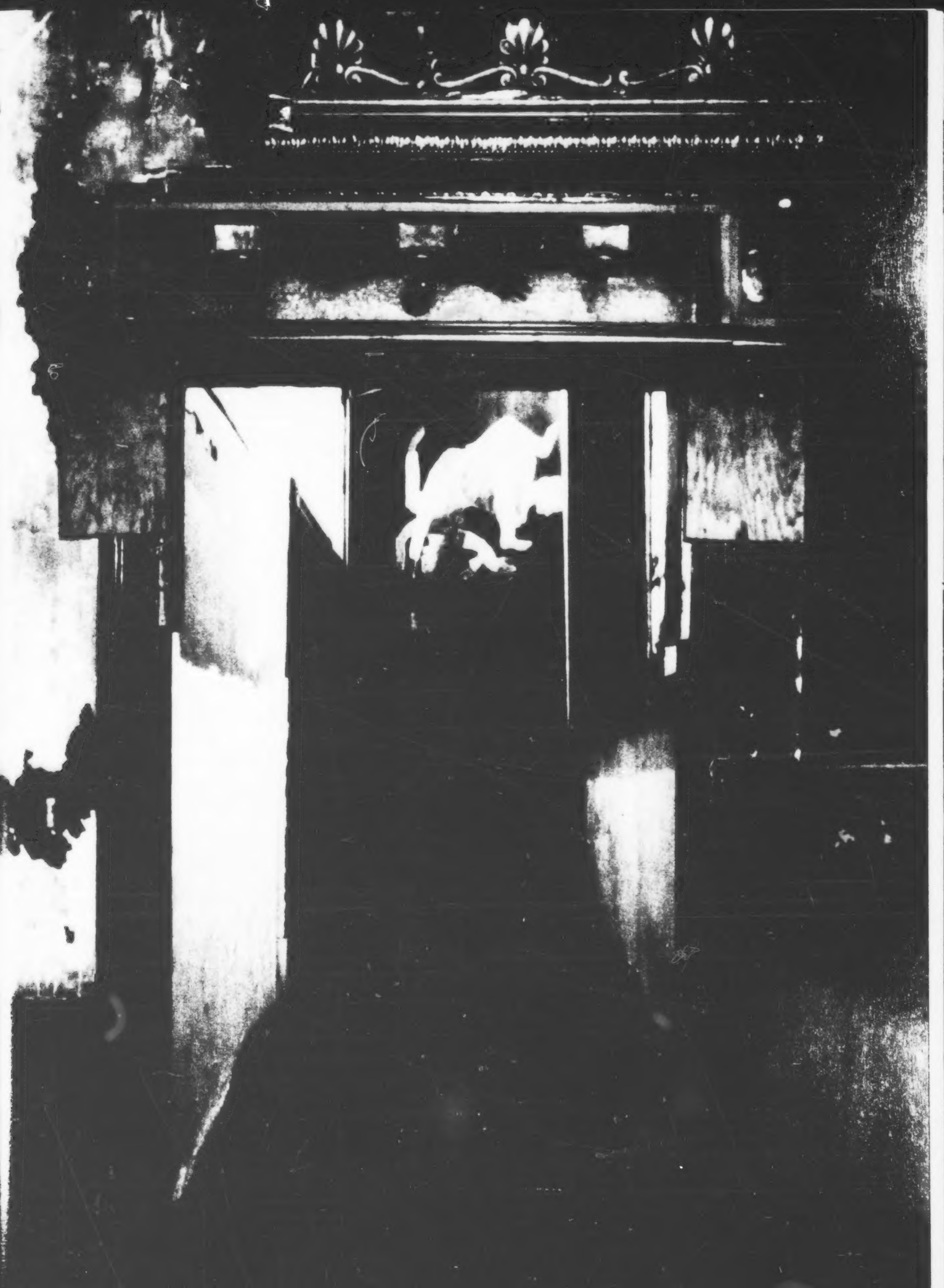
BY RENEE BAERT

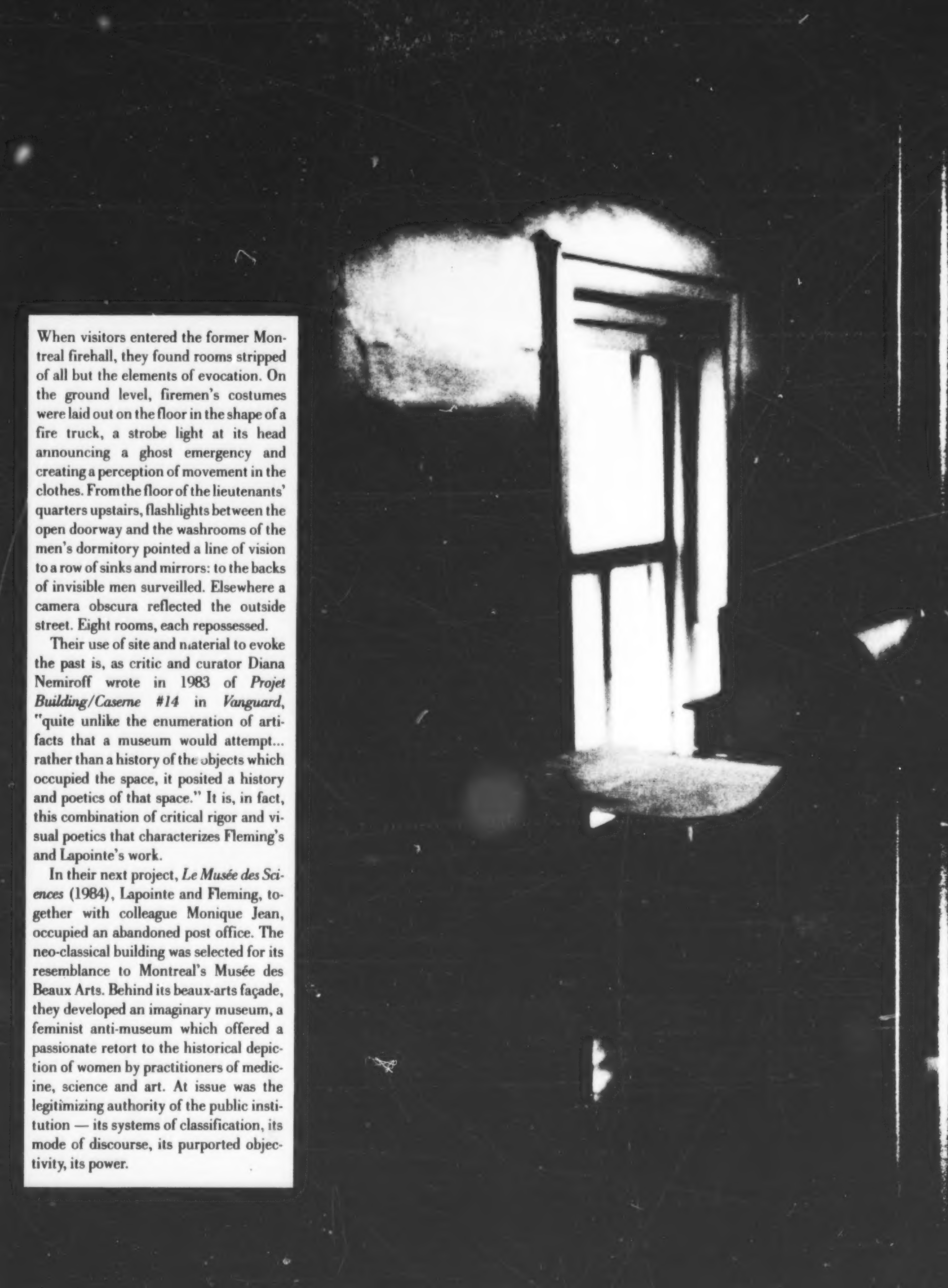
The metaphor of abandonment is the dark register in the work of Montreal artists Martha Fleming and Lyne Lapointe. It emerges in full distinction in the sites they select for their installations, derelict buildings the architecture of which reveals the traces of a public function now past. The abandonment of a public building bespeaks the withdrawal of specific social investments. The buildings Fleming and Lapointe work within are not randomly chosen; they once formed an important part of the public life of the surrounding communities and represent particular orders of social experience. Through their artful interventions, the buildings undergo a metaphoric and critical renewal. In stepping across the threshold into the dimly lit interiors, the viewer enters into collective memory and social history. The viewer also steps into a theatre of signs and symbols, of markers and tokens. A familiar landmark has undergone a subtle transformation, within which is lightly interwoven the hints of a sister side to abandonment: that of abandon, of release — of grace.

Another abandonment is one Fleming and Lapointe have undertaken themselves: that of actively rescinding the conventional models of art practice and the orthodoxies about where to work, how to work and what to work toward. Many of their later preoccupations were already well articulated in their first project, *Projet Building/Caserne #14*, which opened for seven days in January 1983.

Right: Detail from *Projet Building/Caserne #14*, Montreal, 1982-83 (*Doorway to Office/Red Room*)
Photo: F. Boulet/G. Cadieux

Far right: Detail from *La Donna Delinquenta*, Montreal, 1984-87 (*The Box: The Bear*).
Photo courtesy the artists

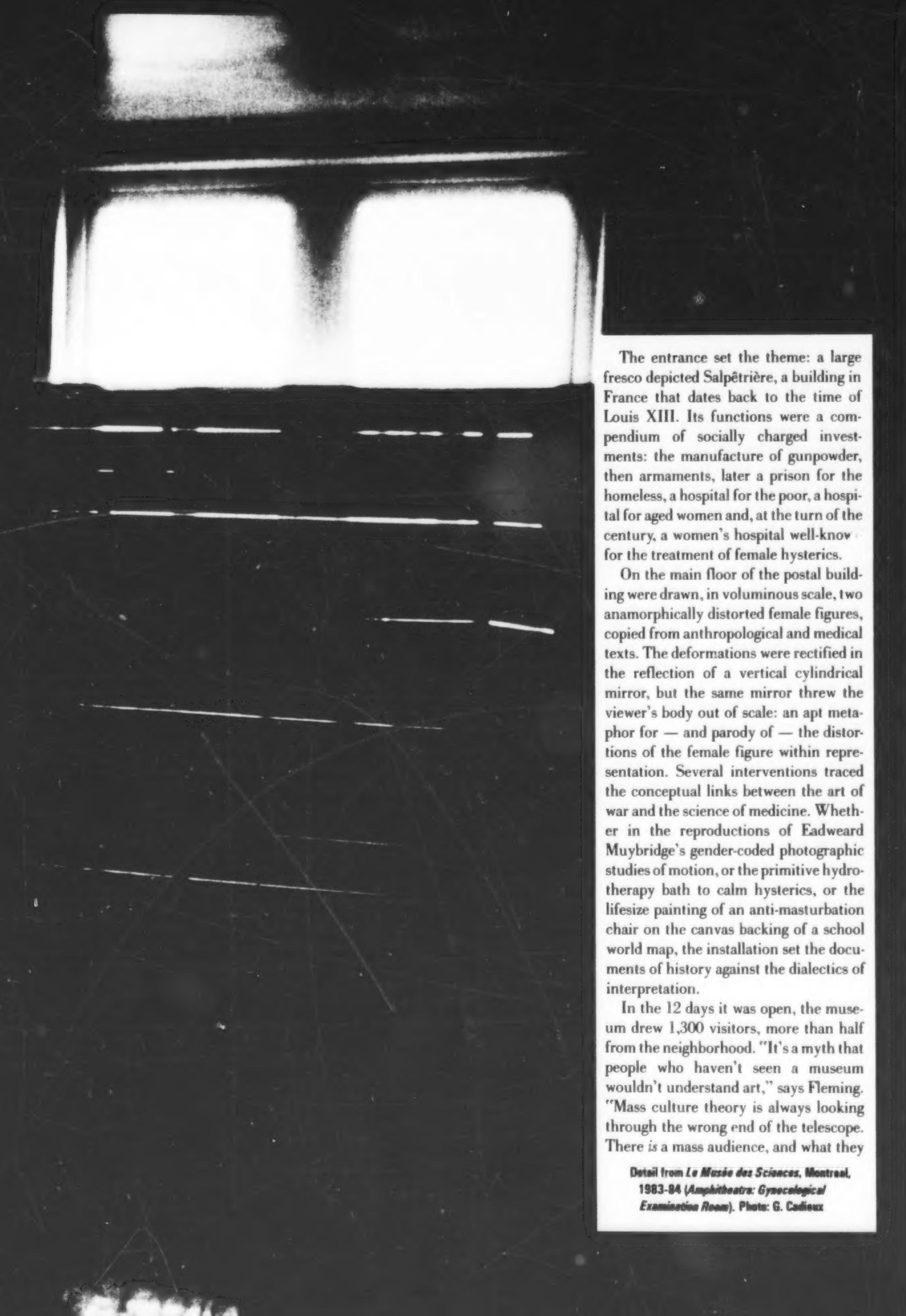




When visitors entered the former Montreal firehall, they found rooms stripped of all but the elements of evocation. On the ground level, firemen's costumes were laid out on the floor in the shape of a fire truck, a strobe light at its head announcing a ghost emergency and creating a perception of movement in the clothes. From the floor of the lieutenants' quarters upstairs, flashlights between the open doorway and the washrooms of the men's dormitory pointed a line of vision to a row of sinks and mirrors: to the backs of invisible men surveilled. Elsewhere a camera obscura reflected the outside street. Eight rooms, each repossessed.

Their use of site and material to evoke the past is, as critic and curator Diana Nemiroff wrote in 1983 of *Projet Building/Caserne #14* in *Vanguard*, "quite unlike the enumeration of artifacts that a museum would attempt... rather than a history of the objects which occupied the space, it posited a history and poetics of that space." It is, in fact, this combination of critical rigor and visual poetics that characterizes Fleming's and Lapointe's work.

In their next project, *Le Musée des Sciences* (1984), Lapointe and Fleming, together with colleague Monique Jean, occupied an abandoned post office. The neo-classical building was selected for its resemblance to Montreal's Musée des Beaux Arts. Behind its beaux-arts façade, they developed an imaginary museum, a feminist anti-museum which offered a passionate retort to the historical depiction of women by practitioners of medicine, science and art. At issue was the legitimizing authority of the public institution — its systems of classification, its mode of discourse, its purported objectivity, its power.



Detail from *Le Musée des Sciences*, Montreal, 1983-84 (*Amphitheatre: Gynecological Examination Room*). Photo: G. Cadieux

The entrance set the theme: a large fresco depicted Salpêtrière, a building in France that dates back to the time of Louis XIII. Its functions were a compendium of socially charged investments: the manufacture of gunpowder, then armaments, later a prison for the homeless, a hospital for the poor, a hospital for aged women and, at the turn of the century, a women's hospital well-known for the treatment of female hysterics.

On the main floor of the postal building were drawn, in voluminous scale, two anamorphically distorted female figures, copied from anthropological and medical texts. The deformations were rectified in the reflection of a vertical cylindrical mirror, but the same mirror threw the viewer's body out of scale: an apt metaphor for — and parody of — the distortions of the female figure within representation. Several interventions traced the conceptual links between the art of war and the science of medicine. Whether in the reproductions of Eadweard Muybridge's gender-coded photographic studies of motion, or the primitive hydrotherapy bath to calm hysterics, or the lifesize painting of an anti-masturbation chair on the canvas backing of a school world map, the installation set the documents of history against the dialectics of interpretation.

In the 12 days it was open, the museum drew 1,300 visitors, more than half from the neighborhood. "It's a myth that people who haven't seen a museum wouldn't understand art," says Fleming. "Mass culture theory is always looking through the wrong end of the telescope. There *is* a mass audience, and what they

Detail from *Projet Building/Caserne #14* (*Red Room*)
Photo: F. Boulet/G. Cadieux

Detail from *Eat Me/Drink Me/Love Me*, New York, 1988-89
(*Woman in Furs*). Photo courtesy The New Museum

have in common is not the 'lowest common denominator' but complete heterogeneity."

Lapointe's and Fleming's work represents a commitment to, as they put it, "the paramount importance of subjectivity." It is to this embrace of subjectivity that they attribute their rapport with the public. Their exhibitions stimulate a personality of response Fleming terms "incredibly empowering and absolutely magnetic."

Their work, the artists also insist, is inseparable from their love affair. When they met nine years ago, they had little idea how deep the changes in their lives would go. Fleming, then 23, shed a meteoric career as an art critic and Lapointe, then 24, her rising status within the gallery system. Their collaboration has grown organically from their relationship. They share and interchange roles as researcher, fundraiser, administrator, production assistant and artist. They also work collectively with others.

Still, the publicity for their exhibits reveals a gradual quality to their emergence from the orthodoxies of artistic authorship. The poster for *Projet Building/Caserne #14* attributes the work to Lapointe, with Fleming as curator. The poster and press materials for *Le Musée des Sciences* again privilege Lapointe, with Fleming and Jean as co-producers. Only in 1987 with *La Donna Delinquenta* do both names get equal artistic billing.

La Donna Delinquenta opened in a turn-of-the-century vaudeville theatre in Montreal's working class quarter of St. Henri. The title of the work is also the title of a treatise on female criminality by Cesare Lombroso, whose work typifies late 19th-century attempts to codify psychological types through their physiological and genetically inherited characteristics. *La Donna Delinquenta* was a meditation on marginality and criminalization, on deviance as a social construct.

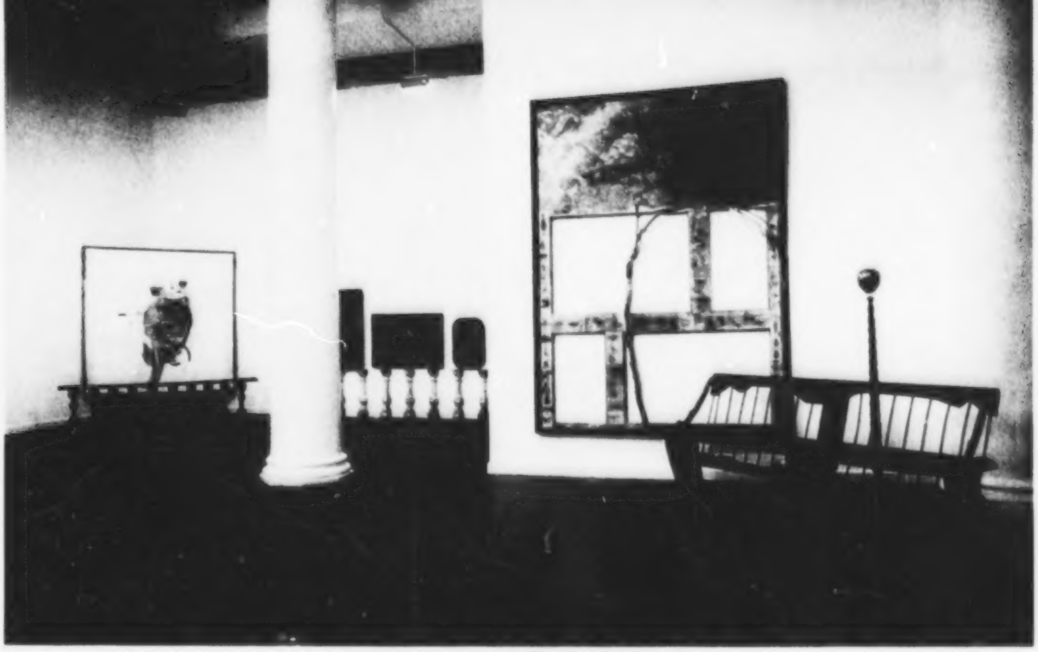
The theatre, with its curving balconies, intricate moldings and peeling trompe l'oeil decorations, had been abandoned for two decades. The team spent two and a half years securing the building from the city and another three months cleaning out debris and installing their work. With the seats removed, the broad expanse of the refurbished sloping floor made a spacious second stage. As the public moved through the theatre, each visitor became not only spectator but spectacle, a shadow player in the half-light.

In nooks and corners throughout the theatre were discrete interventions: drawings, frescoes, artifacts, shrines. Painted drop curtains hung over the stage, and a backdrop of a painted female figure in prison garb was echoed in Fleming's silent performance as the convict. The emotional register of the installation, the peeling opulence of the theatre, the multisensory effects of sound, light, music and visuals, together produced a kind of romantic interregnum, suspended between past and present.

The three-week installation attracted 4,500 visitors, many of them locals for whom the building held personal memories. "There is a deep psychic utility to what we do that persists, regardless of what happens later to the buildings," says Fleming. "At least there will have been a moment of infinite regression, when people have a sense of belonging to the building before it is demolished or given over to investment. Briefly, in that moment of discovery ... there can be a moment of understanding about metaphysical architecture."

Two large backdrops from this installation were purchased by the National Gallery of Canada, and Diana Nemiroff, Acting Curator of Contemporary Art, allows that "an exhibition is being planned." Given the focus of their work, and their own self-distancing from traditional art venues, a museum seems an unlikely site in which to find this pair. But *Eat Me/Drink Me/Love Me*, a show at the New Museum of Contemporary Art in New York's SoHo district that opened in December 1989, gave evidence of their adroitness at orienting their work to the particularities of its site.

Fleming describes the buildings the



Installation detail from *Eat Me/Drink Me/Love Me*

Photo courtesy The New Museum

artists use as "signifiers waiting to be reinvested." If *Eat Me/Drink Me/Love Me* was a departure from the use of an abandoned building, the white walls of a gallery also form an empty space awaiting occupancy. Like other buildings, an ideological cast is implied in a gallery's structure and social relations are embodied in its use. In *Eat Me/Drink Me/Love Me*, the artists proposed a site of pleasure within the restrictive framework of a cultural institution.

The title for the piece is taken from the homoerotic poem "Goblin Market" by Christina Rossetti. The exhibition invoked the presences of Rossetti and American poet Emily Dickinson, two literary figures who achieved renown in their day despite rigid social and cultural structures, and whose work was both deeply erotic and highly charged with social content.

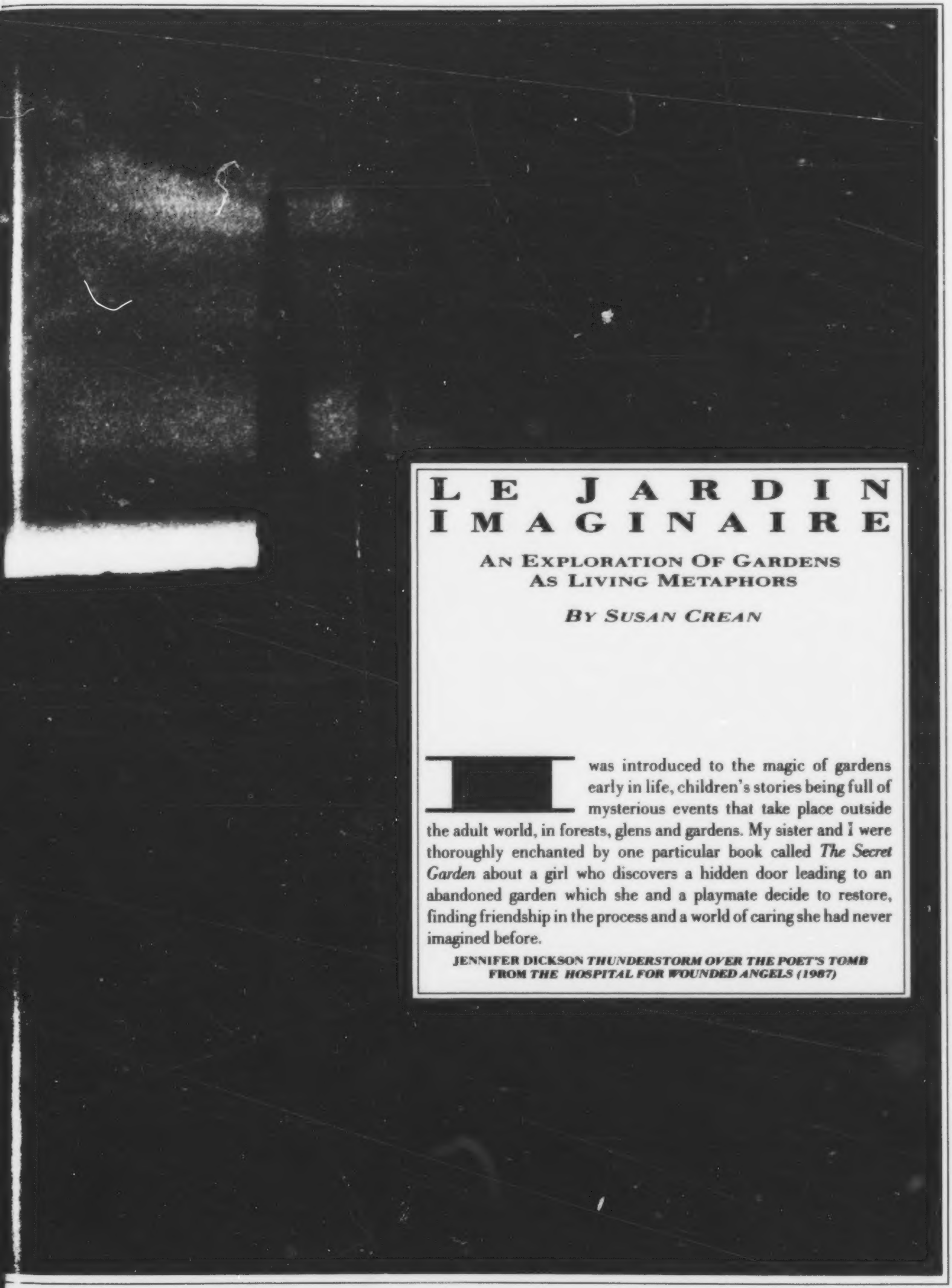
The works of both poets are suffused with references to nature, and *Eat Me/Drink Me/Love Me* explored nature in two dimensions: as menace and as retreat. Outcroppings of verdure created fissures in some of the paintings' frames; drawings of scorpions, tarantulas, crickets and insects of all kinds became implicated in ageing artifacts; paint faded, wood broke open and a floor held painted moons and stars, real fossils and the bejewelled words of one of Dickinson's poems.

In natural science, nature is classified, measured, controlled, an attitude parodied in a small piece in which a thermometer recorded the temperature of a bird's nest. In religion, the garden of Eden is the source of original sin: Adam's fall, Eve's blame. Fleming and Lapointe offered another vision, of "another 'garden' very different from this one." This garden, they said in an exhibition statement, was "the interior garden women create for ourselves, wherein we seek a complex sexual refuge, and which is a site of resistance."

Eat Me/Drink Me/Love Me was a work at once critical and tender. It was also, with its subtext of a fantasy love affair between the two poets, the most explicit of any of their works in its sexuality. As a feminist statement, however, it was something of a gamble. Women have worked assiduously to extricate themselves from cultural constructions that link the feminine with the natural world, and the masculine with science and culture. Current artworld orthodoxies would prescribe a more academic, deconstructivist approach to the social criticism that Fleming and Lapointe undertake, and foreswear proposing alternatives. But each of their installations is an insistence on embodying the potential for material and imaginary pleasures. And a strength of their work is its aloofness to predominant trends, its willingness to abide paradox and a political will that can embrace visual, sensual and mnemonic delight.

Despite the conceptual, metaphoric and material resonances of *Eat Me/Drink Me/Love Me*, the New Museum, with its bare white walls and rigid corners, was a site whose very neutrality proved resistant to poetic repossession. A forthcoming exhibition, *The Wilds And The Deep*, which will open this spring at the historic Battery Maritime Building in lower Manhattan, promises a more apt venue for their work. This disused building, with its striking architectural features, occupies a complex placement within different periods of colonization. Once a landing point for immigrants and an embarkation point for colonial booty, the abjectness of its abandon is currently echoed in the disenfranchised status of the homeless people of its surrounding neighborhood.

All of the work of Fleming and Lapointe proposes an alternate orientation to existence than that which has dictated the uses of the buildings they occupy. Their return to the past is less to reclaim it than to explore its fissures and openings, the spaces in the stonework in which new life can take hold. If abandonment — of neighborhoods, of histories, of cultures, of people — is a signifier of loss, the positive register in their work is that it can also be a sign of the possibilities of regeneration. Their work suggests that abandonment can be a prelude to grace.



LE JARDIN IMAGINAIRE

AN EXPLORATION OF GARDENS AS LIVING METAPHORS

BY SUSAN CREAN

I was introduced to the magic of gardens early in life, children's stories being full of mysterious events that take place outside the adult world, in forests, glens and gardens. My sister and I were thoroughly enchanted by one particular book called *The Secret Garden* about a girl who discovers a hidden door leading to an abandoned garden which she and a playmate decide to restore, finding friendship in the process and a world of caring she had never imagined before.

JENNIFER DICKSON *THUNDERSTORM OVER THE POET'S TOMB* FROM *THE HOSPITAL FOR WOUNDED ANGELS* (1987)

In 1976 I discovered another Secret Garden, Jennifer Dickson's similarly named series of photographs and etchings depicting a still, charmed world of haunting beauty, filled with the innuendo of earthly pleasure: torsos, breasts and penises floating amid shapes suggesting flowers, feathers and butterflies. Charged with symbolism and romantic allusion, these are theatrical pieces with titles like *The Stripping of Masks*, *The Watcher Observed* and *Dream of the Captive*. The garden of Dickson's imagination, you see, is not so much a place as a revelation, at once intellectual and sensual. The secret is Eve's story, and the artist, playing her part, confronts the aesthetic doctrine which for centuries has claimed and exploited the female body, reserving the naked male as something "private and sacrosanct." In these images not only does Dickson's female Eros lovingly caress the male physique, she displays her own nude body as subject and object of the dream. She creates, in short, a visual autofiction celebrating a remarkable passage which was both a coming to terms with approaching middle age and an embracing of the mythos of the crone. "I put aside my life as a woman; I left sex and physicality behind and went into the garden," she says of *The Secret Garden*.

A YOUNG PARTICIPANT IN PAUL HOGAN'S OUTDOOR SPIRAL GARDEN PROJECT

Dream of the Captive is, then, part reminiscence, part provocation and part prophecy. (Dickson rightly sees the series as her most historically important work; indeed, it is a major feminist statement, more than slightly ahead of its time.) In 1976 she wrote her own description of the view: "I look from my cage into the Secret Garden. Between birth and death, if the door is left unlatched long enough for us to wander, life ensnares us. Timelessness is *within* the garden; reality and mortality without."

Four years later, suffering from lung damage caused by the chemicals used in printmaking, Dickson responded to a strong desire, as she says, to put herself in a garden. Not any old Ottawa back yard, you understand; she yearned for a grand, magnificent garden. So she went to England where she visited and extensively photographed several historic and aristocratic gardens, thinking she would use the material as notes for paintings. The following year she published *Il Paradiso Terrestre* (1981), an enormously complex work consisting of color xerography, mezzoscreens and still photography which (among other combinations) she assembled with music into a presentation subtitled *An Allegory in Nine Sequences* for what was then the National Film Board Photo Gallery. This is the garden of Paradise Lost and perhaps Regained, where nature is ordered, reified and refined into a lush evocation of the Ideal and the Possible, where human love and beauty live suspended in perfection, with sorrow and discord, hope and release, their constant companions.

In 1981 Dickson returned to Europe, the resulting series, *Il Tempo Classico*, continuing her ritual exploration of the culture which produced Claude Lorraine and believed in the prescience of classical myth. What began in innocence and ignorance as a temporary retreat into healing had by this time become her main artistic purpose and aesthetic preoccupation. Moreover, those photographs which did not transcend the prosaic had become an archive, forming the basis of a scholarly investigation into the history and meaning of gardens which absorbs her still. The garden, Dickson allows, completely changed her life as an artist.

In this pursuit, she has not been alone. West Coast artist Glenn Lewis turned his longtime fascination with green, growing things (something hard to avoid in a region where nature is so large and lavish) into a meditation on the origins of Paradise for a group exhibition (which also included Dickson) curated by Martha Langford at the NFB Photo Gallery in 1980. Marrying photographs by Taki Bluesinger with his own photo-silkscreens, color Xeroxes and text, Lewis explored the idea of life before humankind was "condemned to civilization," when people lived in "aboriginal freedom" and equilibrium with nature. Drawing from Eastern and Western mythology (he notes Joseph Campbell's description of myth as public dreams), Lewis offers in *Paradise* an iconographic rendering of the nine elements in the Universal Garden, and the journey through consciousness and life which they represent. Journeying from Bewilderness (the "home-base of mankind" [sic]), through the Gateways (opening into other worlds), along Pathways ("animal highways"), into Fields and Courtyards (where the maze ritualizes the quest for the Centre), by the Waterways (fountains and pools symbolizing the passage of time and quiet reflection), past the Sacred Tree (living spiritual centre and ladder to Heaven) and the Sacred Mount (the temple which spans heaven, earth and the underworld), to the Utopiary (situated at the edge of the garden where humans frolic with foliage sculpted in the form of elves, faeries and enchanted beasts), we finally arrive at the Grotto. There we come full circle, ending at the entrance to eternity and the collective unconscious.

If Lewis is thereby a cartographer or codifier of Paradise, Dickson can be described as the acolyte. She describes the garden with inside knowledge, as a celebrant, whereas Lewis approaches from without, ever the humble observer and delighted traveller trailing the consciousness of things concrete and rational.

Nowhere is the sheer poetic inspiration of Dickson's infatuation more evident than in her book *The Hospital for Wounded Angels*, published in 1987 by The Porcupine's Quill. Here she brings hand, mind and inner eye together with a vision that animates Lewis's Utopiary. Gone are the figure/actors of earlier sequences; present is the statuary. Fauns, antique gods and spirits (sometimes the ghosts of former residents and visitors) frolic in the dappled light, as the artist's imagination takes flight: "I fell in love with Apollo at Rousham and was irresistibly compelled to reach out and touch his smooth voluptuous torso. And no kiss given by an earthly lover could ever be as intense as that which Cupid will bestow on Psyche at the Villa Carlotta once our backs are turned."

JERRY GREY *HARLEY'S POND* (1989). LIQUITEX ON CANVAS, 42 X 42 IN. COLLECTION: THE ARTIST

The Hospital for Wounded Angels is an expanded account of the mythological journey between two worlds, the real and the imagined, but it also chronicles the artist's own — which is to say, personal — journey outside the garden, where unexpected encounters with time and history also occur. Searching for evidence of the tragic love affair between Bianca Cappello and the Grand Duke of Tuscany, Francesco dei Medici, who died within hours of each other in 1587, she is astonished. "Where did my memory of her come from? I hallucinated images from her life living on the shores of Lake Mendota, a frozen outdoor ballroom, the winter of 1972. I knew she was a witch, *strega*. (After all she tried to kill me twice.) And the last time I visited Poggia a Caiano, the villa where she breathed her last, a serpent died at my feet."

As a work of art, *The Hospital for Wounded Angels* pushes beyond the secular and the ordinary; as a work of literature, it defies the boundaries of genre and places Dickson within the circle of experimental, feminist writers like Gail Scott, Sandy Frances Duncan and Donna E. Smyth, who share her serious/playful disdain for linear reality and her delight in the corporeal route to knowledge.

Nowadays there are many artists returning to the garden, looking for comfort and familiarity. Very few, however, understand it as a living metaphor, or a spiritual and philosophical context, as Dickson does. Toronto artist Paul Hogan is certainly one. You could variously describe Hogan as a painter, a performance artist, a street-theatre impresario and '60s seeker, all of which would be true but would miss the point. He, like Dickson, is a living, breathing storyteller, mythmaker and believer in the magic of human beings. Working with a group of dancers, musicians, singers, carvers, fabric artists, travellers, children and poets who call themselves (loosely) the Chong, he has been creating events and rituals for 20 years. And for two years he was the Corporate Mythographer for the S.C.M. Book Room in Toronto, in which capacity he produced solstice celebrations, painted a 30-foot mural depicting the life and regeneration of the S.C.M. community and then, when the store had to be closed down in March 1989, supervised its multi-media funeral.

For the past six summers Hogan and a small band of artists have organized a program for children called The Spiral Garden, in the grounds of the Hugh MacMillan Medical Centre in midtown Toronto. Youngsters living at the Centre, along with outpatients and some local children, spend part of each day in the garden, playing, creating, dancing and tending to the plants. They are of all ages and all levels of disability, as well as non-handicapped children, which means that the project puts art to the ultimate test, the most serious of all, of its capacity to heal the spirit. The Spiral Garden is neither education nor recreation; it is the real thing. And just like real life it is wonderfully messy, unpredictable and playful.

The spiral path in the centre of the compound was the first thing Hogan designed. Here everyone gathers regularly to listen to stories, to sing and to plan the garden, which is planted at the beginning of the summer and harvested at the end. To one side are three sand pits, two of which have water piped in across a split bamboo irrigation system. To the other side is a full-size teepee, set up each year to serve as shelter and story-making space. For, over the summer, through their play, the children create a story which usually emerges from the goings-on in the garden as the plants grow and interrelate with the animals and birds, crows and earwigs. Explains Hogan, "Children are best at this because they live in their imaginations and don't let reality impinge." Sitting in the teepee they make up their stories based on events in the garden, sometimes singing them first "so that they can get a handle on the narrative." As they go along, plots are elaborated, characters invented (crows, scarecrows, aliens, faeries, Eggita the Chicken, the Mystery Guest), costumes made and songs composed so that, at the end of the growing season, with great fanfare, they perform their pageant celebration with family, friends and hospital staff invited to join in. This is a very long way from afternoon arts and crafts. In The Spiral Garden, the children are allowed to create their own community and to invest it with meaning. The adults

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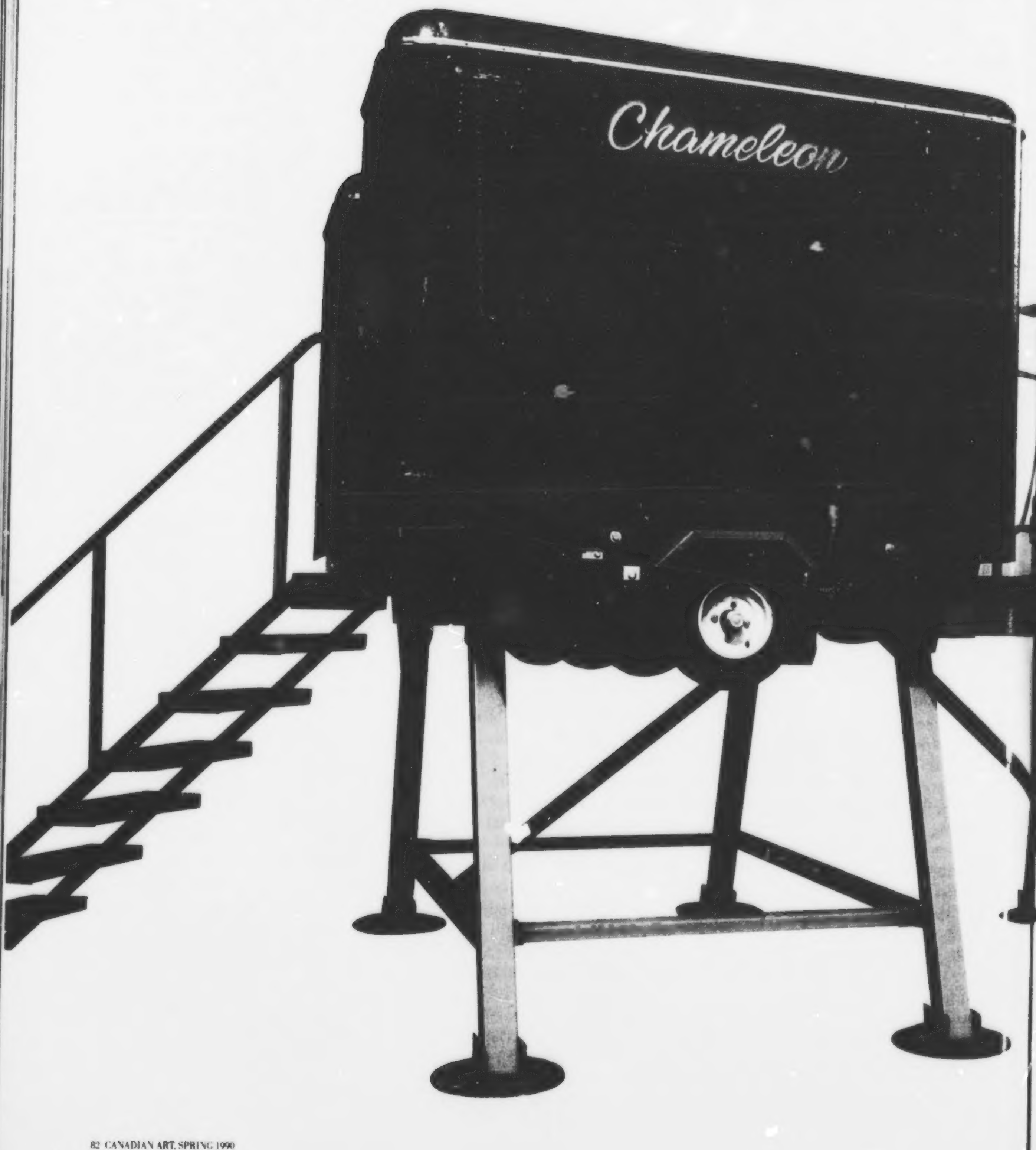
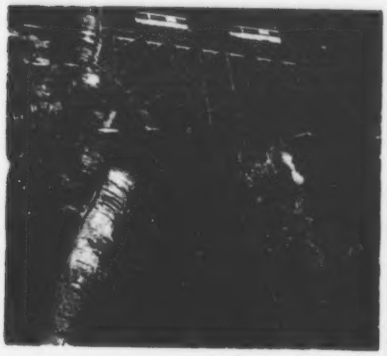

Chameleon



Kim Adams with detail of *Artist Colony* (1987-89)
Photograph by W.J. Moss

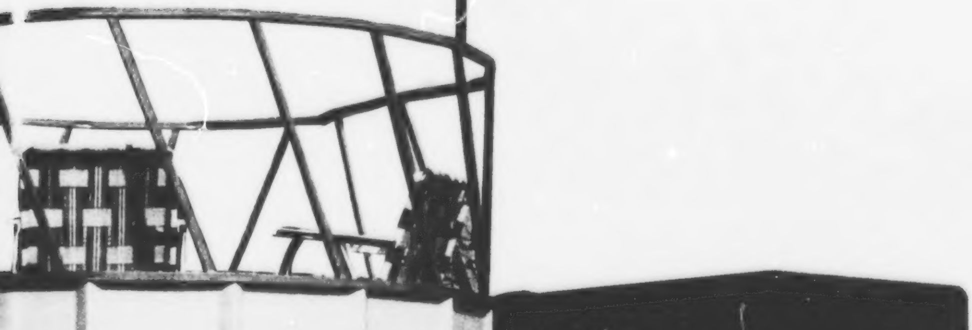
WORLDS WITHIN WORLDS

BY NANCY TOUSLEY

Using materials ranging from the miniature to the mass-produced, Kim Adams constructs a vision of society that is at once playful and subversive

"An excess of childhood is the the germ of a poem." Gaston Bachelard, *The Poetics of Reverie* (1969)

The flora and fauna in Kim Adams's recent work are in HO scale, the 1:87 scale favored by model railroaders. So, for that matter, are the cars, trucks and trailers, the railway tracks, train engines and rolling stock, the amusement park rides, concession stands and vendors' wagons, the sheds, silos and trash cans.



Chameleon Unit (1988-89)
Photo: Barrie Jones

Scene from *Artist Colony*
HO model parts
Photo: David Kalef

The list could go on. A well-known manufacturer and distributor of models has entitled an 800-page catalogue *The World of HO Scale 1990*, and the repertoire expands yearly. It unfolds a miniature world that mirrors our own with accurate internal scale. HO cats and dogs, for example, are as big as a grain of rice. Adams refers to HO as a "plastic-sushi world," combining the concept of the scale model, its life-like aspect and its tempting artificiality into one metaphor. He daydreams through the HO catalogue, envisioning projects. But unlike most model railroaders', Adams's daydreams do not copy the real world. They construct an alternative point of view.

The model itself is a three-dimensional metaphor that embodies a paradox. In actuality, it is what it is: a model. Conceptually and imaginatively, it is what it represents. This peculiar marriage of simulation and reality is what makes the model and its world-in-miniature so fascinating. The more complete the simulation, the more engrossing the model's reality becomes. Adams spent almost two years making *Artist Colony* (1987-89), his first HO-scale work, building it for weeks at a time between full-scale projects. "I see the real world a little differently now," he says. "I look out of an airplane when we're landing and the view below looks like HO scale. HO makes you play world. That's the real twist to this stuff."

Artist Colony is a carefully detailed miniature environment, a slice of fictionalized life that blends work and play. It is part colony, part amusement park, tourist attraction and resort, replete with high-rise studios, living quarters, swimming pools, tennis court, rides, a CBC box-car theatre, construction workers, clown, policeman, lovers, campers, backpackers and tourists. Adams began *Artist Colony* with The Banff Centre in mind. It's also an extension of his *Decoy Homes (The Moon)* (1987), a pivotal work shown in *Northern Noises*, the Canadian exhibition at the XIX São Paulo International Biennal in 1987.

Like *Decoy Homes*, a mini-colony that bears some resemblance to a motel, *Artist Colony* is based on the condition of mobility central to Adams's work. The studios are a two-wing tower of Toronto Hamilton & Buffalo Railway box cars, while the living quarters are made of piggy-backed passenger cars with upper-level connectors. All this is built on a base the size of a door. If the colony were full scale, Adams says, it might move from the Toronto railyards to Montreal, to New York and to the West Coast, like a gypsy caravan or a circus.

Photographs of *Artist Colony*, taken from the right angles, might recall Charles Sheeler's 1927 photographs of the Ford Motor Company plant in River Rouge, Michigan. Adams, as any good model railroader would, likes the illusion of realism in detail photographs of his HO model. He also makes references to other artists' work, as in the Eric Fischl-inspired nudist swimming pool or the white plastic figures that mimic sculptures by George Segal, who Adams imagines as the colony's artist in residence. Filling out the who, what,and why of *Artist Colony*'s transient population (a cast of dozens of tiny characters), its prime mover has fantasized an intricate narrative of social relationships.

If you know Adams's full-scale sculpture, the 38-year-old Toronto artist's immersion in the miniature might seem an unlikely plunge. Take, for instance, his latest large-scale works, *Two-headed Lizard and A Single Shot* (1987), *Gift Machine* (1988) and *Chameleon Unit* (1988-89). Adams buys his materials off the shelves of Canadian Tire and Home Hardware and uses these mass-produced consumer goods as if they were a full-scale Meccano set. The parts become more sophisticated when Adams obtains materials from manufacturers of heavy industrial equipment. General Motors of Canada, for example, donated two truck cabs for *Two-headed Lizard and A Single Shot*, a work commissioned by the Arts Festival of the 1988 Winter Olympic Games in Calgary for *On Track: An exhibition of art in technology*. Adams chopped down the two-seater cabs into single seaters, combined them with a metal garden shed on a steel lift set in a utility trailer, added lawn chairs and installed a stereo system.

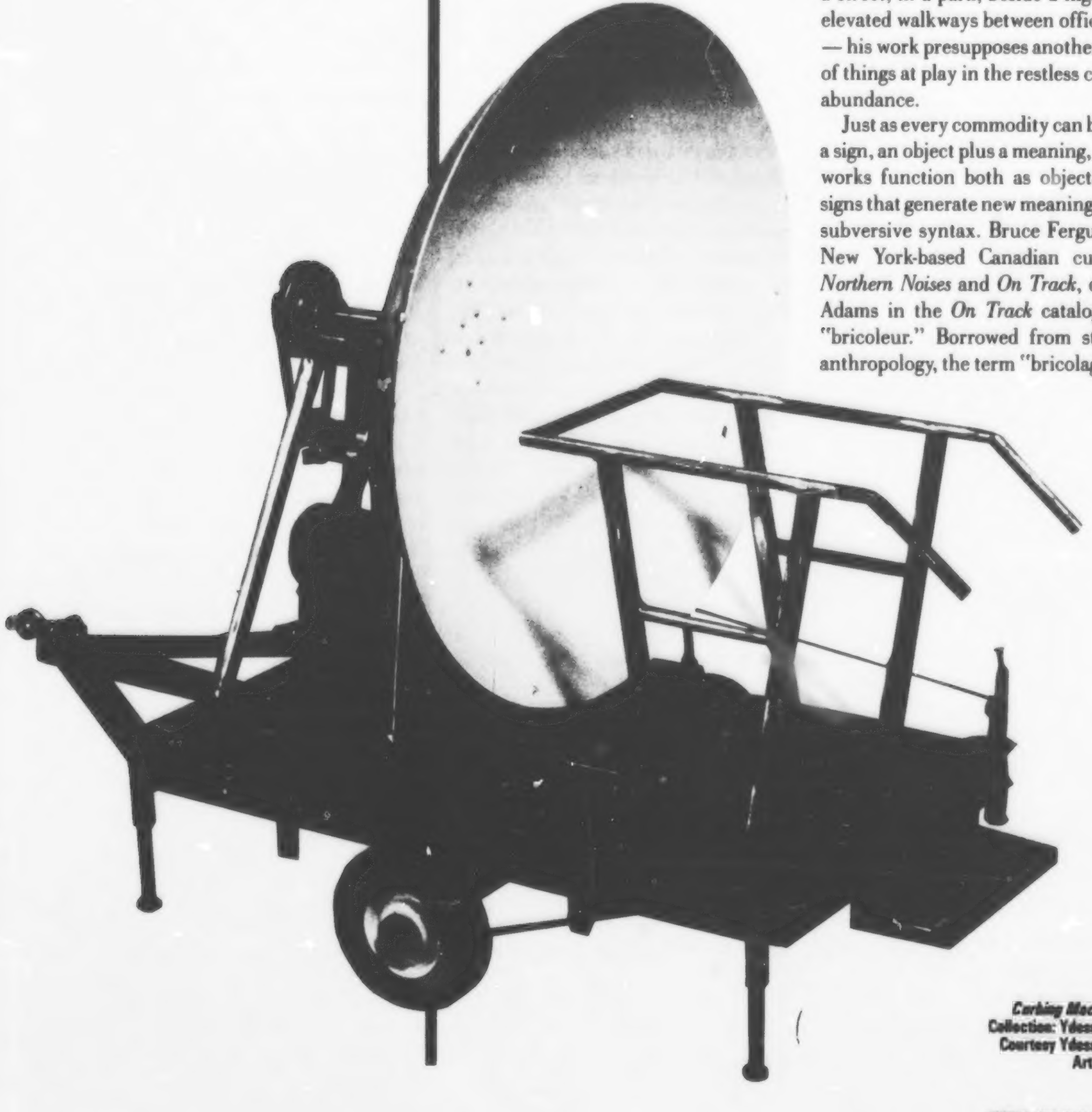
The socially interactive *Gift Machine*, commissioned for the Three Rivers Arts Festival (an activity of the Carnegie Museum of Art in Pittsburgh), employed a vocabulary ordered directly from Home Hardware and Canadian Tire. General

Motors also contributed a pickup truck body for *Chameleon Unit*. But the primary structural components of this work, shown first in *New Urban Landscape* at the World Financial Center in New York, were three used truck sleepers and new utility trailers.

Adams is a constant and canny consumer. He once told a curious clerk that he was buying 16 ironing boards because he taught ironing to men. Heaping his cart with model kits, to the amazement of ogling children, he explains he is an architect. His work is as playfully subversive of norms as his anecdotes. The remarkable thing about Adams's work is not just that he uses the off-the-shelf vocabulary of industrial production; it lies in precisely how he uses it. His sense of play animates an art that operates by the inversion of forms, functions and signs.

Few of the commodities that enter Adams's Queen Street West studio leave it without undergoing radical alterations. Adams takes them apart or cuts them up and remakes them, paying close attention to form, color and finishing details. He converts the readymade industrial product into an idiosyncratic hybrid or mutation, whose heterogeneous, customized character and redefined functions bear a freely improvisational stamp. Inserted into the workaday social landscape — on a street, in a park, beside a highway, on elevated walkways between office towers — his work presupposes another scheme of things at play in the restless culture of abundance.

Just as every commodity can be read as a sign, an object plus a meaning, Adams's works function both as objects and as signs that generate new meanings in their subversive syntax. Bruce Ferguson, the New York-based Canadian curator of *Northern Noises* and *On Track*, describes Adams in the *On Track* catalogue as a "bricoleur." Borrowed from structural anthropology, the term "bricolage" is de-



***Curbing Machine* (1986)**
Collection: Ydessa Hendeles
Courtesy Ydessa Hendeles
Art Foundation

Scene from *Artist Colony*
HO model parts
Photo: David Kalef

fined by British writer and editor Terence Hawkes in Dick Hebdige's book *Subculture: The Meaning of Style* as "the means by which the non-literate, non-technical mind of so-called 'primitive' man responds to the world around him. The process involves a 'science of the concrete' (as opposed to our 'civilized' science of the 'abstract') which far from lacking logic, in fact carefully and precisely orders, classifies and arranges into structures the *minutiae* of the physical world in all their profusion by means of a 'logic' which is not our own."

Hawkes's definition of bricolage as a "science of the concrete" aptly applies to Adams. So does British critic John Clarke's analysis of the way a visible subculture appropriates commodities into a subversive system of communication, which also appears in *Subculture*. Clarke writes: "Together, object and meaning constitute a sign, and, within any one culture, such signs are assembled, repeatedly, into characteristic forms of discourse. However, when the bricoleur relocates the significant object in a different position within that discourse, using the same overall repertoire of signs, or when that object is placed within a different total ensemble, a new discourse is constituted, a different message conveyed." Adams initiates a new discourse in both his full-scale and model-scale works. Moreover, the different message he conveys has its roots in a variety of subcultures with common links: the condition of mobility, both of objects and their meaning as signs, and the ability to improvise with commodities adapted from mainstream culture to express a counter statement.

The range of subculture practices Adams draws upon as sources is glimpsed in what he calls his "research slides," a growing collection of about 80 images, some of which he has taken and others that have been given to him. The sequence begins with a crumpled automobile, a caution to motorists at a busy intersection in the Philippines and a car converted into a mobile hunter's cabin in British Columbia. The images come from all over the world. Many of them show radically remade cars, vans, trucks and trailers tailored to specific purposes.

Then there is the Mexico City knife sharpener's curbside apparatus, which unfolds into a bicycle; the Cadillac-cum-organ-showroom, an attraction at Ontario fairs; the Taiwanese vendor's boats powered by outboard V-8 Chevy or Ford engines; a handmade dune buggy from Nova Scotia; a portable sidewalk dentist's office in India; a Beijing daycare's kiddie wagon; a portable work camp in downtown Berlin; and a Windsor boxcar recycled into a railyard power station. Several other slides show wares ranging from fish to shoes displayed ingeniously on the street. "It's the inventive part of a culture I'm interested in," Adams explains, "that resourcefulness some people have — some in poverty situations, some not."

Bricolage lies at the heart of this resourceful invention. North American manifestations that have close ties to Adams's work also include the hot rodders, the customized-car freaks and the increasing number of nomadic citizens who travel the continent in recreational vehicles modified to suit their own needs and tastes. (Adams's own parents are among the latter.) In fact, Adams has dubbed himself an "aggressive leisurist." His full-scale works, like the inventions of those who become bricoleurs by necessity or desire, shake off standardization, specialization, fragmentation, alienation — all the restrictive attributes of industrialization.

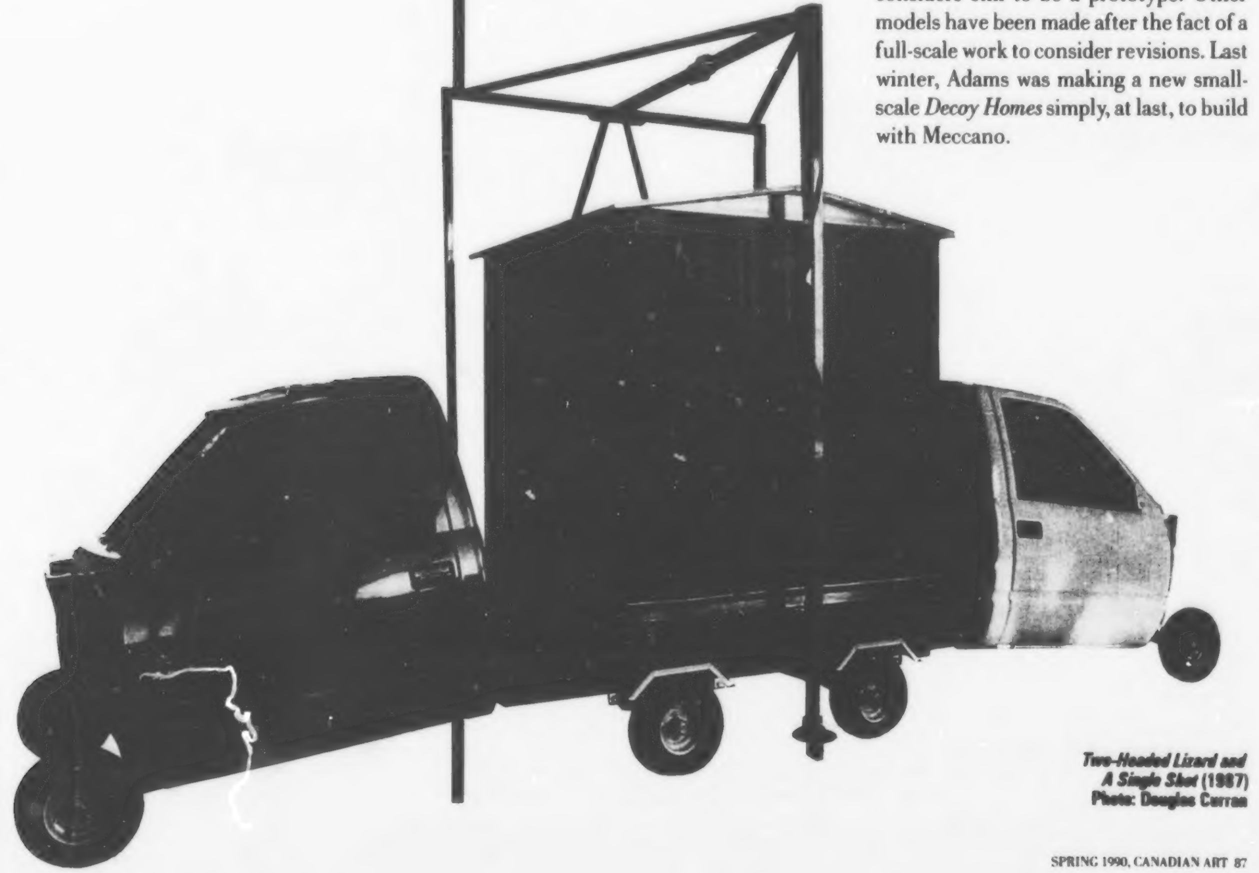
What they propose instead engenders adaptability and a personalizing do-it-yourself sensibility; it creates space to manoeuver in mainstream culture. Contingent upon dominant industrial and social systems, Adams's model is enslaved to neither. As a bricoleur, he exploits the availability of commodities and opens an escape hatch in the system that produces them, offering a kind of liberation.

The potential for seeing Adams's work as the model for a fluid, alternative social structure was apparent in *Models and Drawings*, a 1987 solo show at the Ydessa Gallery in Toronto and Galerie Christiane Chassay in Montreal. Together, the miniature works represented a microcosm. The overview was fascinating. It revealed that Adams's roots as a bricoleur are embedded in model-making. The earliest models on view were two *Dream Trailers* (1984). However, the Edmonton-born artist first began to make models from balsa wood as a child in Australia, where he lived from the ages of seven to thirteen in a hot, exotic, alien outback environment. His peripatetic family moved so frequently that he started a new school every year. It isn't hard to imagine the child seeking out a miniature world he could control. The experience of Australia, mobilized by his father's changing jobs, still reverberates through his work.

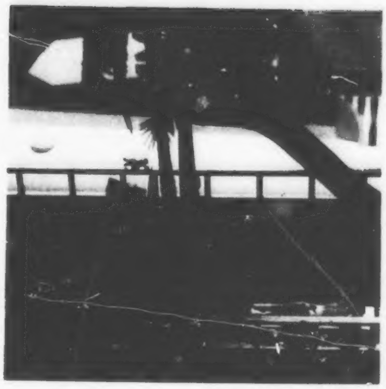
Going back to Edmonton and disciplined classrooms in the mid-1960s (strapped once for talking, Adams almost stopped speaking in class for several years) was another culture shock. For the teenager who discovered Elvis Presley on the passage home, "It was like coming out of the jungle." Adams realized he would have to adapt quickly to North American culture or play the fool. Among his new fascinations, during the difficult adjustment, were model airplanes and full-scale cars.

Adams built his first models for art works at the University of Victoria. He majored in painting but, influenced by his teacher Mowry Baden, he was already making installation works that engaged viewers' perceptions and interactions, visually, physically and socially. He had also rejected the art supply store for Color Your World. "It just became a natural process over a period of time," Adams says. "Instead of drawing about our culture, take it from the shelves. For me, it's like those first teachings from Tonka to Meccano."

Adams never owned a Meccano set as a child, nor could he have predicted the serious role his HO-scale models now play. Larger-scale models have performed several interacting functions for Adams as a bricoleur. Buying models at the hobby shop, cutting them up and playing with their parts have led him to ideas for full-scale works. Toy and model counterparts of things he can buy from Canadian Tire or get from General Motors give him a more easily manipulated scale in which to work out full-scale structural and engineering problems. He keeps a collection of vintage toy vehicles and farm machines in his basement for reference and is currently incorporating them into a work. *Decoy Homes* was inspired by metal garden sheds but was visualized first in a series of models leading up to the largest one *built* of garden sheds, which Adams considers still to be a prototype. Other models have been made after the fact of a full-scale work to consider revisions. Last winter, Adams was making a new small-scale *Decoy Homes* simply, at last, to build with Meccano.



***Two-Headed Lizard and A Single Shot* (1987)**
Photo: Douglas Curran



Scene from *Artist Colony*
HO model parts
Photo: David Kalef

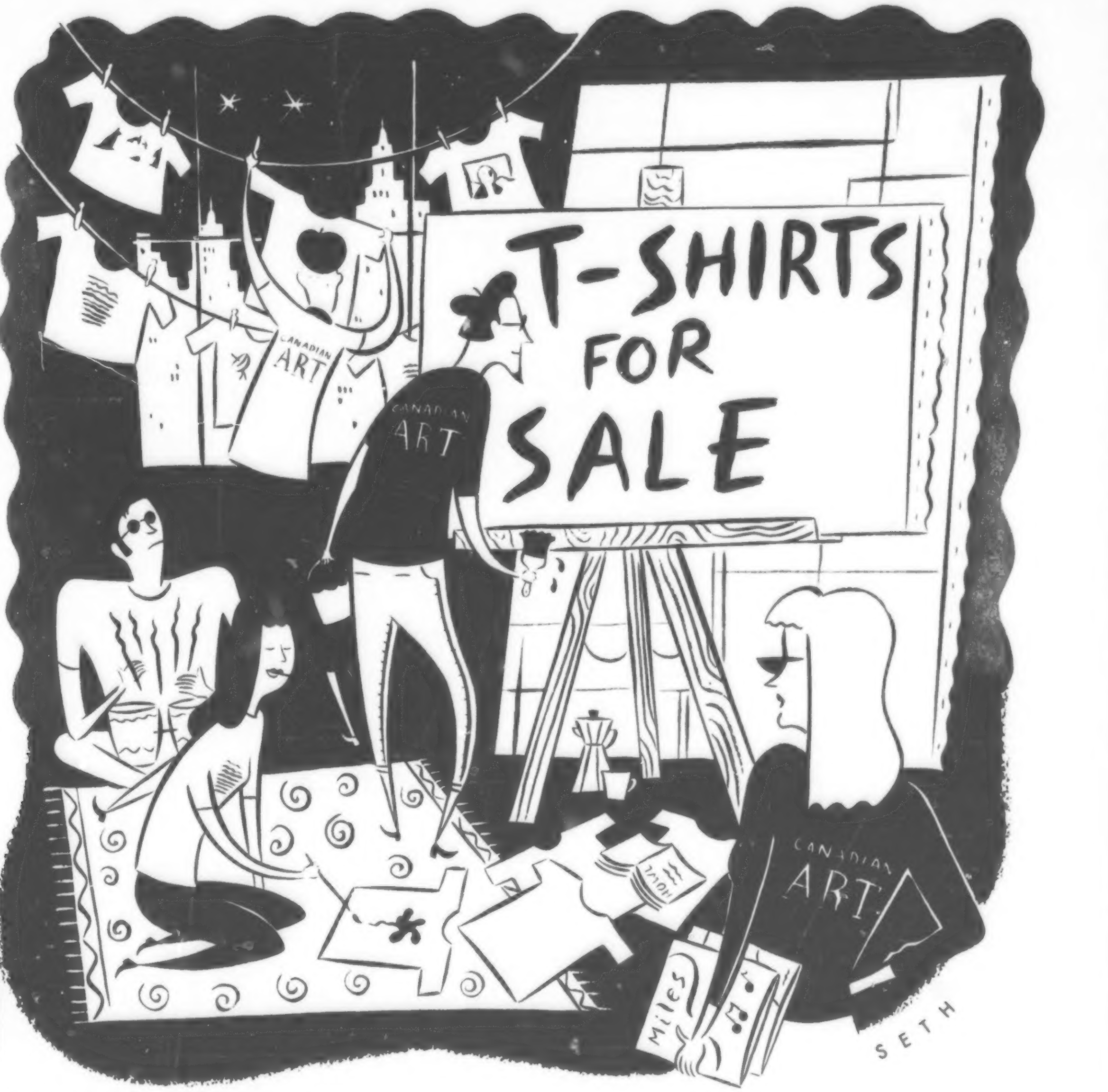
The elaborations of *Artist Colony* are a function of HO scale, which Adams started buying in 1986. "I was just looking at it structurally, the detail of that world," he says. "I hadn't jumped into that scale since I was a child. Most of my models had been 1:24, the bigger plastic models. I found I had exhausted that scale, because the vocabulary was just planes, boats and cars. The rest you would have to make from scratch, which I was trying not to do. Then I came upon a train store and that was it. I found you could buy history, you could buy contemporary lifestyles, you could buy architecture. So far, it's an unlimited vocabulary. It's like having a dictionary. If you want to look up something, you see if you can find it in the catalogue and buy it. It's related to that shelf buying I can do with the big pieces."

As Adams worked on *Artist Colony*, fascination with the miniature world-within-a-world slowly took hold. Before, the models he made had contained the seeds and the methods of a process. Now, the miniature has become a mirror that imaginatively distorts as it reflects whole environments, allowing Adams's vocabulary and the utopian and critical implications of his work to expand. In HO scale, Adams plays out the poetics of the 1987 exhibition of his single models. Indeed, the overview induced a state of reverie in some viewers, while the models seemed to be produced by one: what Gaston Bachelard names, in *The Poetics of Reverie*, as "reveries towards childhood." Playfully and experimentally, Adams has tapped this wellspring in *Artist Colony* and in two HO-scale model projects now in progress. One envisions Toronto's Queen Street West as an urban redevelopment for artists' studios and attendant galleries, taking gentrification to an absurdly extreme but logical conclusion. The other project, a multiple-scale work called *Earth Wagons*, develops a gentle view of country life encroached upon by suburbia through HO scenes that comprise the minutely detailed topography of mountains rising up from Canadian Tire utility trailers. It is part of an elaborate work Adams is building for an exhibition at the Shedhalle in Zurich this September.

Adams turned to HO scale after making *Chameleon Unit*, exhausted from the physical exertion of tussling with several full-scale works in one year. He needed a break. "All small things must evolve slowly, and certainly a long period of leisure, in a quiet room, was needed to miniaturize the world," Bachelard writes in *The Poetics of Space*. "Also one must love space to describe it as minutely as though there were world molecules, to enclose an entire spectacle in a molecule.... In this feat there is an important dialectic of the intuition — which always sees big — and work, which is hostile to flights of fancy. Intuitionists, in fact, take in everything at one glance, while details reveal themselves and patiently take their places, one after the other, with the discursive impishness of the clever miniaturist."

The HO-scale vocabulary is so vast that Adams says he can manipulate it as if he were a painter. He is also aware of the pitfalls miniature representations hold: "Everything is happening in *Artist Colony*, but it doesn't go beyond; it's like a soap opera." Because it's difficult for a model to transcend its hermetic narrative representations, especially when presented on a pedestal, Adams has shown *Artist Colony* not only in model form but also as three detail photographs, large back-lit transparencies that appear to be taken from life. He has toyed with the idea of mounting the model inside a freezer, a Chevy or a Winnebago. The problem is to project the daydream of the microcosm into the alternative reality that the full-scale works so directly imply, and to meld them. It is one he is solving in the work destined for Zurich.

Adams's full-scale work strikes where you least expect to find imagination at play in North American culture. The HO models, with their multitude of distorted simulations, are more fanciful yet complex. *Artist Colony* is a satirical spectacle engineered with critical acumen. It's a projection into future time (which only the models offer him) when the art world, like *Artist Colony*, has itself become a functional industry consumed and dominated by private enterprise. Beneath the impish discursiveness, the miniature's simulated world is a melancholy mirror of its opposite; it contains a rumor of disaster. If his large-scale works suggest utopian potential in the present, Adams's models offer up the absurd conclusions of things proceeding just as they are.



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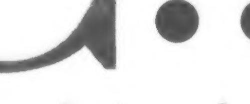

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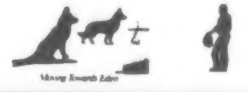

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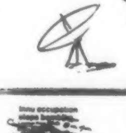

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- **A.** JOHN McEWEN
- **B.** WANDA KOOP
- **C.** DAVID CLARKSON
- **D.** COLETTE WHITEN
- **E.** JOHN SCOTT

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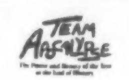

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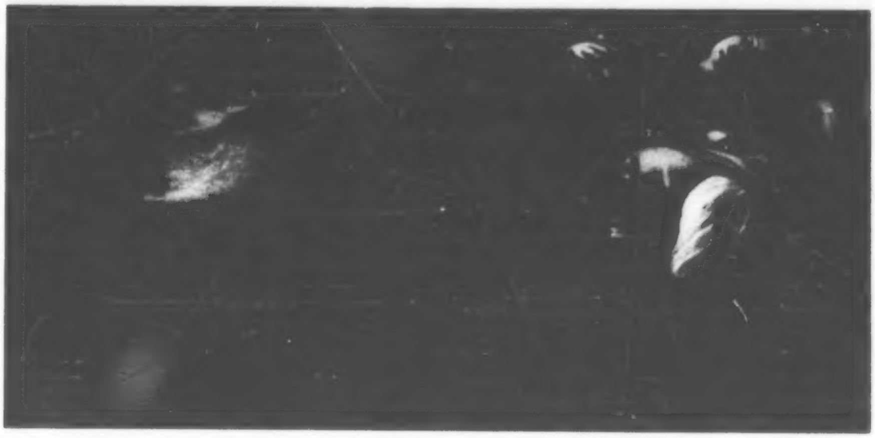
FOCUS

ON *DAVID BIERK*



Save the Planet/Autumn Sunset to Keith and Caravaggio 1989 Oil on canvas 123 x 60 in. Courtesy: Wynick/Tuck Gallery

David Bierk is a large, loquacious individual with an appetite for exuberant painting and a great facility for describing it. Like his pictures, Bierk is an event not easily resisted in the flesh. Gestural and big, the painter and the painting are alike.

Bierk's show at Toronto's Wynick/Tuck Gallery last fall presented work which, at a glance, seemed to embrace postmodernism in terms so bald as to be slick. Caravaggio, della Francesca, Vermeer, Constable, Manet, Degas, Michelangelo: Bierk seized them all, repainting familiar masterworks into juxtapositions contrived by him. Torn out of time and hijacked by a hand they never knew, these strange repaintings surface in the now, bobbing into view on a sea of tossing pigment. The question is: why? Was modernism so bad that Bierk had to shanghai the past? Bierk's answer is yes.

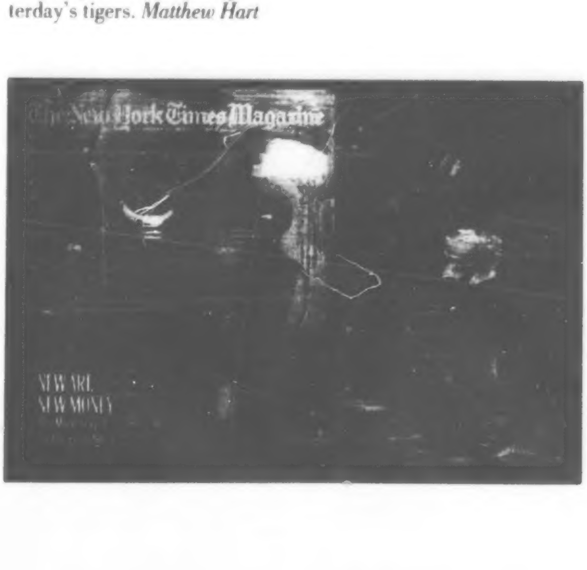
"I am simply looking backward," he says, "at the same time as I look forward to all the things that once were possible in art but were rejected by minimalist modernism."

The possibilities for which Bierk pines are the romantic and heroic. He finds them in the lavish compositions he appropriates, as in *Save the Planet/Autumn Sunset to Keith and Caravaggio* (1989). "I'm interested in the decline of spirituality," Bierk says of the picture, "and in the fragility of the planet."

What he is also interested in is painting. These surfaces are richly, even erotically painted. The strokes are confident and bold. Bierk is a painter and, above all, painterly. His rhetoric may be as ready as his brush, but rarely as convincing.

In *New York Times Magazine, February 10, 1985, to Jean Michel Basquiat and Manet* (1989), Bierk places the master's still life beside the haunting magazine-cover image of the young artist whose volcanic success contributed to his early death. The original Manet is a smaller painting than Bierk presents, and the image from which Bierk worked was smaller still. So the painting swarms with Bierk's invention. The magazine cover is a more faithful copy. Bierk calls his picture "a way to comment on the whole commodification of art." But of course, this painting too is for sale. The images are back on the block.

Appropriation is not new to art; these pictures are still Bierk's. But it is hard not to hope that the artist will come to find vistas more completely his own, right here in the present. Bierk's picture plane is too lively a savannah for yesterday's tigers. *Matthew Hart*


The New York Times Magazine
NEW ART,
NEW MONEY

New York Times Magazine February 10, 1985 to Jean Michel Basquiat and Manet 1989 Oil on canvas 65 x 44 ½ in. Courtesy: Wynick/Tuck Gallery

FOCUS ON *ALAN BELCHER*

Alan Belcher plays the court jester with modern-day life; his source is popular culture. From dish detergents to fine perfumes, condominiums to suntans, Belcher documents consumer-driven lifestyles with tongue-in-cheek observations. He punches and pounds his photo-objects, abusing them with staples, bolts, nuts; many are even thrown into a shower to roughen up the surfaces.

With his irreverent attitude toward fine art, and his belief that art is elitist, Belcher maintains his distinctive edge as one of the forerunners to the commodity art of the 1980s. He understands how art functions in a gallery or museum setting. In 1982, Belcher cofounded Nature Morte, a successful commercial gallery in New York's East Village. Still in his early 30s, he's been in many international group exhibitions at galleries such as the Whitney Museum of American Art and the Centre Georges Pompidou in Paris. In addition, he has had solo shows at the Josh Baer Gallery in New York and Toronto's Power Plant. At the São Paolo Bienal last fall, he was one of only two invited Canadian artists apart from Betty Goodwin, Canada's official representative.

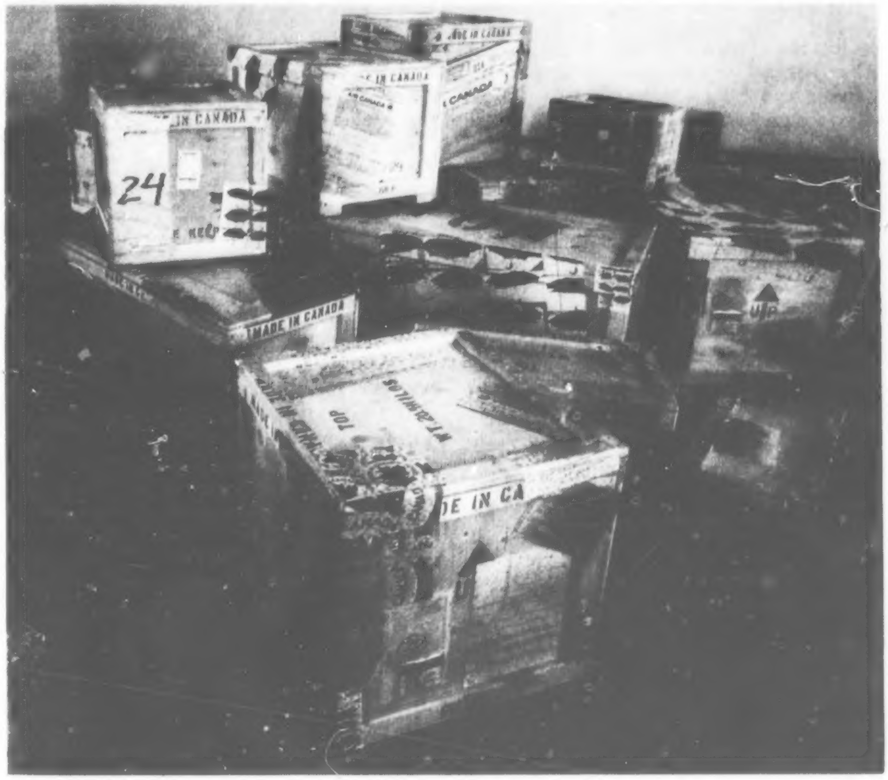
Identifying himself and his art as a product of Canada, Belcher recently created *Made in Canada* (1989), a process-piece/installation. Thirty different-sized wooden crates, suitable for shipping art, were sent overseas via Air Canada and Federal Express. Their destination: the Galerie Daniel Buchholz in Cologne. Upon arrival, the crates remained unpacked and were piled askew in the centre of Buchholz's pristine gallery, their rough wooden surfaces covered with assorted travel documentation.

The complicated invoices, waybills and customs declaration slips had been prepared, then photographed by Belcher. Black-and-white photos of the paperwork, plus stencilled instructions and photographs of objects such as crystal glasses and folded-up umbrella, were affixed onto the sides of the crates with 70,000 staples. As each crate was finished Belcher titled them *1 of 5*, *2 of 5*, and so on. Stickers, stamps and grease pencil markings layered all sides. Closer inspection of the paperwork revealed the artist's hand: "Wooden crates, no content."

Upon his return to Canada, an unexpected footnote came via Federal Express. Fascinated by his shipment, a Federal Express inspections officer, who was also the editor of a Memphis-based art periodical, traced Belcher's artwork as it commuted across North America and overseas, finally writing Belcher a three-page, single-spaced typed letter detailing the work's itinerary and asking if it was in fact a conceptual piece.

While *Made in Canada* had its roots in performance and mail art, the work in Belcher's first commercial Canadian show, at Montreal's Galerie Brenda Wallace (April 28 - May 26), will look to Canada's history in the fur trade, examining a variety of related issues by mounting photographs onto animal fur.

Belcher will have a show at the Josh Baer Gallery in October. *Jane Perdue*



Made in Canada 1989
Installation at Galerie Daniel
Buchholz, Cologne, West Germany
30 different-sized wooden crates

FOCUS ON *LIBBY HAGUE*

Jungle Sunflower 1988
Screenprint 30 x 96 in.

Gardens have long served as artistic metaphors for human desires and the restrictions imposed upon them, with models ranging from Eden to the Garden of Earthly Delights. Painter and printmaker Libby Hague has tapped into this venerable history with a series of large, even life-sized, lithographs and screen-prints of lush gardens peopled by figures that are at once as vulnerable as those Masaccio depicted fleeing paradise and as reticent as Andrew Marvell's coy mistress.

Hague describes her gardens as representing "the intertwined responsibilities of man and nature." For her, the beauty of the garden as metaphor lies in its familiarity. Just as she uses herself as a figure model, the garden that appears in her imagery is the same lush plot of yellow and red sunflowers covered with climbing purple morning glories that she's been cultivating in her backyard for a decade.

Hague lives in Toronto, where she teaches printmaking at Sheridan College. She has been in group shows from New York and Montreal to England and Estonia, and has recently had solo exhibits at the Mira Godard Gallery, Toronto, and the Burnaby Art Gallery, British Columbia.

Her metaphysical garden scenes range from *The Garden* (1989), a silkscreen in which one figure sleeps peacefully under insect-eaten leaves while another clings anxiously to a tree trunk, to *Orange Figure* (1989), a lithograph in which an anthropomorphic stick-figure is set off by a single realistic leaf and foot. Hague's complex, decorative sensibility takes on almost art nouveau overtones in works like *Jungle Sunflower* (1988), with a hand straining through sinuously ornamental vegetation. She further develops a sense of tension through color, pairing shades like soft sage green with strident, orangey salmon.

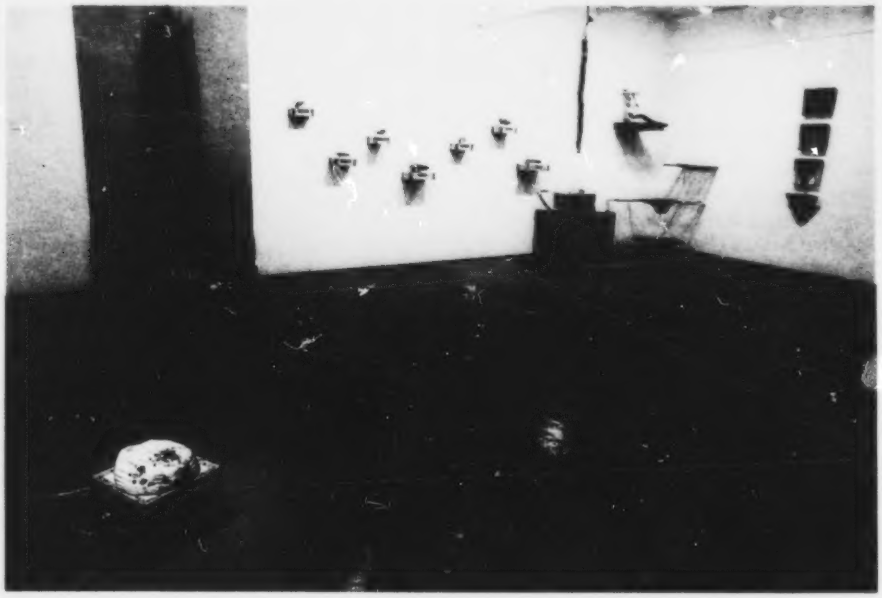
Her work depicting untamed domestic gardens came gradually, triggered by an improbably isolated garden plot she saw while on a painting trip to Temagami. Despite a brief growing season and a shortage of topsoil, the owner of the lodge where Hague stayed had planted a flourishing flower and vegetable garden in the midst of the bush, 100 kilometres from the nearest road.

"I've always admired the self-sufficiency and independence of gardeners," says Hague. "That garden was made against great odds, purely for personal pleasure. I saw it as a clear parallel to the creative process. When I got back to Toronto, I started using the northern landscape metaphorically, putting in a tiny wanderer — myself — overwhelmed by nature. From there, the scale of the figures started to change, until I was putting full-sized people in a garden."

Her own pragmatic self-sufficiency is demonstrated in what she has achieved through sheer tenacity during her editorship of the *Newsletter of the Print and Drawing Council of Canada*. Inserts of original art — including pieces by Torontonians Carl Skelton, George Walker and Olga Philip and Vancouver artist Torrie Groening — have run regularly in the once-modest publication, and she persuaded Canon to provide color covers for the photocopied publication.

Hague's garden images depict a hard-won paradise where, despite a few parasites, pure pleasure is still possible.
Deirdre Hanna

FOCUS ON *JANIS BOWLEY & OLIVER KELLHAMMER*



Above: *Forest Models of the Universe* 1988 View of installation at Mercer Union Photo: Peter MacCallum
Lower right: *Forestsforeverclear cut* 1989 Detail from installation *Specific/Pacific* Oil on canvas, computer-controlled electric motor 9 x 8 ft. Photo: Janis Bowley

Over the last few years, Janis Bowley and Oliver Kellhammer have collaborated on a number of installations that reflect their shared environmental and technological interests. Their most recent collaboration, *Specific Pacific — Model of the Universe* (1989), shown at Toronto's YYZ and at the Surrey Art Gallery, is a model of an ecological environment that illustrates how the lack of long-range planning and general mismanagement of our natural resources are threatening not only our supply of raw materials but also the ecological balance itself.

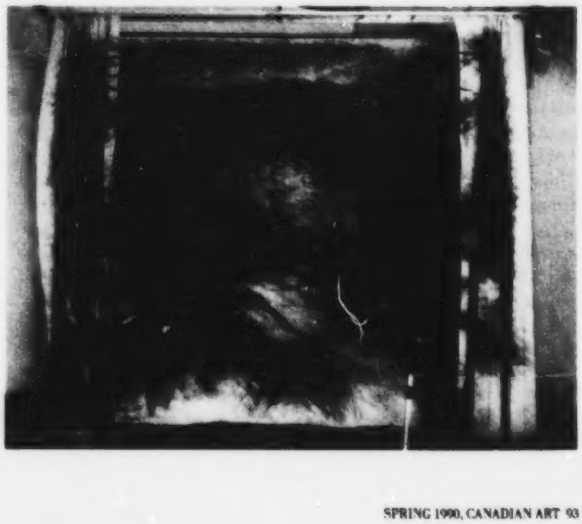
Specific Pacific is made up of four installations: suspended over a pool of water are a model of an atom, a Douglas fir pine cone made from cardboard, a stuffed crow and a pair of magnets that interact to create ripples and also influence the action of a compass situated between them. In another grouping, the legs of a rough, unfinished wooden table stand in bowls of water; on top of the table are placed blueprints of collaborative drawings. In the third, Xeroxed photographs of a section of beach in B.C. are divided by posts and string; from the string hang cardboard models of marine life such as a starfish and razor clams that testify to the delicate and increasingly upset balace between man and nature. Finally, two painted curtains open and close mechanically and at random. When the curtains are closed, one can see the image of a healthy forest. With the curtains open, the same forest is revealed after being harvested by the B.C. logging industry.

The struggle to regain a sense of equilibrium and direction amid the exploitation of our resources is represented in the installation by aligning the pieces along an axis that takes into account the 20 degree difference between true north and magnetic north (as experienced on the B.C. coast). In addition, the compass that hangs over the pool seeks north but is pulling against the contrary influence of the magnets.

Recent installations by Bowley and Kellhammer have expressed similar themes. *Niagara — Model of the Universe* (shown at the Niagara Artist Centre in St. Catharines in March 1989) dealt with the pollution of the Niagara River; *Heart, Lung and Soul* by Kellhammer, one element from *Forest — Models of the Universe* (Mercer Union, Toronto, June 1988), was a closed eco-system in which growing plants were fed air and water through a network of tubes that was in turn hooked up to an inflatable globe.

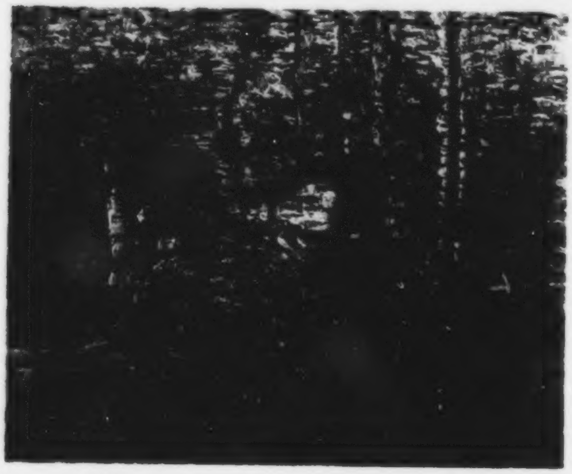
These installations benefit from the singular qualities that each artist brings to the collaboration. Bowley provides a cool, painterly approach toward the layout and graphic components of each show, and Kellhammer, primarily a "new media" artist, orchestrates the electronic elements. Together they are producing important and socially relevant art dealing with a society increasingly threatened by its careless attitude to the environment.

Nancy Paterson



FOCUS

ON *LORNE WAGMAN*



Left: *Secret Life of Roots* 1988
Oil on canvas 50 ½ x 60 ¼ in.

There was no better way to bid adieu to the last days of Indian summer than seeing Lorne Wagman's landscape paintings and sculptures at Toronto's Isaacs Gallery last fall, his third show there since 1986. Dominant in the eight (mostly) large canvases were lush greens and the colors of late autumn, applied in oil with palette knife and a careful brush stroke here and there. While similar to the Group of Seven in their treatment of rural subjects (derived from his "backyard" around Flesherton, Ontario, where he has lived since leaving Toronto in 1985), Wagman's works also brought to mind Van Gogh, especially for their radiant yellows and sky-and-water blues in *Pond* (1988), or the sublimely calming effect of *October* (1988), with its daubs of autumn red surrounding a golden cornfield. Two huge triptychs, boardroom size but with a nonetheless intimate effect, also reflected a stylistic debt to those earlier nature painters.

Wagman's subjects were a subtle, perhaps safe avoidance of the mystical faunal and human presences in the paintings he showed at Isaacs in 1986. But one piece, *Secret Life of Roots* (1988), did harken back to that period. A surreal image of subterranean patterns, it shared with Wagman's other works superb composition, but it also carried the unsettling eeriness of his earlier paintings.

Supporting all this was Wagman's departure from the brush for the intense effect of the palette knife. By his own admission, Wagman owes a debt to Jean-Paul Riopelle for his recently adopted technique. The palette knife, he says, affords a sharper reflective surface, providing a more dramatic contrast between light and dark than he accomplishes with brushes. But despite his success with the knife and with relatively passive subjects, he says he has picked up his brushes again, and we can look forward to the return of the animals.

Wagman's new sculptures were more daring than the paintings, exuding some of the surrealism missing from his pictures. Clearly informed by his earlier fetish pieces, which were memorable for their coalescence of natural and synthetic objets trouvés and their almost religious mood, Wagman's sculptures confirmed the other-worldliness essential to his talent.

One piece, *Figure Contemplating Bird's Nest* (1989), is a three-dimensional representation of his mystical side. Made of epoxy resin embedded with teeth, pieces of amber and a bird's nest complete with eggs encased in amber-colored resin, it embodies an obscure, haunting narrative. A crystal-clear hand emerges from a dark tree-trunk structure, holding the nest delicately, almost tentatively, giving an impression of wonderment that is shared by the onlooker.

At 32 Wagman has had a busy schedule, with 11 solo shows, mostly in Toronto, to his credit. He has participated in more than 30 group shows, nationally and internationally, and is represented in several corporate, private and public collections across Canada.
Martin Dowding

FOCUS ON *JEFFREY SPALDING*

Event 1989
Oil on canvas
96 x 66 in.

Jeffrey Spalding paints images of haunting ambiguity. He is currently working on a series entitled *Event*, large canvases that take as their starting point a picture he saw in a magazine of a plume of fiery smoke. The viewer doesn't know where the smoke is coming from, and its lack of a visible source gives the picture a quality of abstraction. "I'm interested in contemplative paintings, enigmas that capture the viewer for long enough to let him use them to examine his own responses," Spalding says.

He began his career with video pieces studying the process by which information is presented electronically. This interest in structure led to abstractionism — but abstractionism, he felt, led nowhere. "Abstract art had invented a new language. However, the number of emotions or concerns you could address by it was very low." Ultimately, it was limited to showing the characteristics of the materials the artist was working with.

In the mid-1970s, Spalding experimented with systemic painting, based on color theory. The *Black Paintings* (1973-75), for example, were a series of canvases on which the artist painted successive layers of magenta, cyan and yellow. While at first glance the works seemed identical, closer scrutiny revealed traces of their genesis, for drips and dribbles of paint at the edges of the canvas indicated there was more to their making than met the eye. This sense of not being present at the main event has characterized much of his subsequent work. Representational pieces such as *Hospital Wall with Dropped Melon* and *Games for the Special Guest*, both painted in 1984, dealt not so much with things happening as with their aftermath.

When Spalding turned to landscape, he looked to the 19th-century Luminists "as a good place to start rebuilding the vocabulary of art, because the most interesting paintings have always dealt with light." Rejecting the Romantic tradition of presenting the splendor of landscape as the ultimate reality, he leaves interpretation up to the viewer. Instead of a fixed topography, he paints clouds and vapor, and instead of a comprehensive panorama, he presents close-ups, details whose place in the overall pattern remains a mystery.

"We only know bits and snippets of what is going on, and we protect ourselves from our non-knowledge by various strategies," Spalding says. His preoccupation with those strategies is the thread that runs through his art. "I've more or less been trying to do the same thing all along. I've just used different means."

The *Event* series is likely to be shown at two exhibitions scheduled for later this year in Washington, D.C. and Chicago.
Michael Boxall

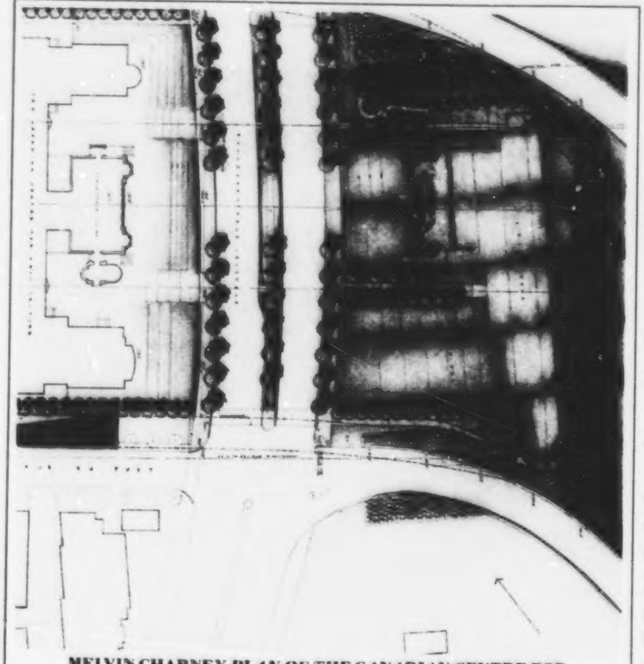
Continued from page 81

are there as stage hands and helpers with Hogan the resident mythographer always ready to help an idea or character take shape.

Expounding on his concept, Hogan reaches for J.E. Cirlot's *A Dictionary of Symbols*: "The garden is the place where nature is subdued, ordered, selected and enclosed. Hence, it is a symbol of consciousness as opposed to the forest which is the unconscious.... At the same time, it is a feminine attribute because of its character as a precinct. A garden is often the scene of processes of 'Conjunction' or treasure-hunts...." Says Hogan, "I think the Spiral Garden is a container for mad invention. We study a herb and see what the bees and worms are up to. What we make out of that is not necessarily intended to be aesthetically pleasing to others. But if you look at it, there is an order to it. If you go outside into the forest or the jungle there is an order there too. And conjunctions. People really do meet in the Garden. And treasure is the reason we all come back."

Hogan, like Lewis, has travelled in the East and takes inspiration from many cultures, ancient and modern: North American Hopi Indian, Balanesian, Tibetan Buddhist and early 20th-century realism and the art of Joan Miró in his particular case. Like Dickson (and many other women artists) he is eclectic in his range, steering an intellectual course through many worlds and possibilities, always experimenting and always writing.

Whether it's the Garden of Eden, Mary Mary's garden of silver bells and cockle shells, or the rose garden none of us were promised, we still yearn for the garden and try constantly to recreate it. But what does this mean in a land Gilles Vigneault calls "l'hiver" and Stan Rogers lovingly described as "wide and savage"? Perhaps nothing could be more mad and inspired than Susanna Moodie setting out to raise herself a kitchen garden in the wilderness, taming a small corner of the rough landscape in order to make friends with nature that otherwise was too terrifying. Such was the garden the Group of Seven painted too. But the garden in contemporary Canadian art is something else again. When Ottawa's Arts Court Gallery invited six artists to make an organic artwork outside on the gallery grounds last summer, for example, in the thick of *centre-ville* traffic, their challenge didn't really have anything to do with nature other than as a material or subject matter. Nevertheless, they made a visually splendid oasis and, in *Red Columbine/Auge Bleue*, the piece by the team of Philip Fry and Susan Guy, who transplanted wildflowers and woodland plants, a fleeting memory of the ancestral forest was created.



MELVIN CHARNEY ***PLAN OF THE CANADIAN CENTRE FOR ARCHITECTURE GARDEN, MONTREAL*** **(1988)© MELVIN CHARNEY 1988**

Jerry Grey took the idea in a different direction, though. Beginning with an acceptance of the absurdity of urban gardens, she took the cityscape and created three square *Historic Columns (Hysterical Elements)* planted with lobelia (blue), marigolds (yellow) and begonias (red), which were made to defy gravity by a sideways planting. Light-hearted and witty, Grey's floral pilasters were also opinion columns, commentaries on the idea of art in public parks, on the imagined permanence of building (and their actual organic destructibility) and the possiblities of architecture made to look like topiary.

Gardens have been Grey's subject matter for some time. In her suite of acrylic paintings done as a tribute to the late Canadian landscape architect George Tanaka, she focused in on details of several of his creations, giving us a startling closeup view of nature that revealed the perpetual tension between order and disorder, the planned and the random. (Tanaka, she tells you, always respected both and was given to throwing a package of seeds across a smooth lawn.) In a way, Jerry Grey's paintings are lyric documentaries or meditation pieces on the nature of our cultural attitude toward the land (not an insignificant topic in these political times) and, of course, to that most perpetual of all Canadian themes, survival.

I return to Cirlot's reference to the precinct as female principle — nest, womb, cradle — and to thoughts of the old goddess-based religions which celebrated the earth as mother of life and the garden as home and place to cultivate, to nurture and give birth. I think of all this in comparing Jerry Grey's work to Melvin Charney's newly installed garden at the Canadian Centre for Architecture in Montreal, and marvel at the striking gender difference. Charney's is a masterpiece of masculine articulation, almost sensual in its cerebral intensity and impeccably presented (especially on paper, which is the only way I have seen it so far) in a way that presages perfection as desire. It is also an essay on the history and social geography of the place, *le pays*, where the garden is situated; fittingly, a garden about architecture but for all that, a thoughtful, even fanciful homily to the city and the people who built it. The civilized garden, perhaps; or the existential garden where the muses are less godlike for their resemblance to men.

In the end, of course, who's to say which garden is the Secret Garden, which one is magic, which the postmodern text. The garden will always be a matter of the human imagination. Something you have to cultivate yourself.

1990 exhibitions

february 15 - march 11
marjorie taylor in conversation
anton kohalyk recent work
steve burger personal icons

march 15 - april 15
norma larson recent work
suzanne morrison sacred ground
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403 532 8111

the prairie [redacted] acknowledges continuing support from the alberta art foundation alberta culture and multiculturalism city of grande prairie the canada council alberta career development and employment canada employment and immigration the prairie gallery society the council for lifelong learning communications canada numerous private donations sponsorships and corporate support

GALERIE

Maison d'Art St-Laurent

SPRING SCHEDULE 90

FRANCINE GRAVEL • [illegible]
February 11th 18th

JEAN-PAUL RIOPELLE • [illegible]
March 4th 18th

NASSER OVISSI • [illegible]
April 8th 22nd

PHILIPPE RICHARD • [illegible]
May 6th 13th

NORI PETER • [illegible]
June 3rd 10th

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St-Laurent, Quebec H4L 3L5
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March 29 — April 22

J. Barry: New Work
April 12 — May 27

Michael Coyne: Landscapes
April 12 — May 27

Mary Pratt and John Reeves:
The Johnny Wayne Portrait
April 26 — May 27

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(recent paintings)

April 1 - April 29, 1990
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May 10 - June 24
Tim Watkins
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Barbara Milne, *Repose*, 1989, oil on canvas, 60 x 80"

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Mackenzie Art Gallery
University of Regina
Regina, SK.
S4S 0A2
(306) 779-4771

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MARCH 3 - APRIL 8

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MARCH 10 - APRIL 22

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APRIL 14 - JUNE 3

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APRIL 28 - JUNE 10

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For further information contact:

Mr. Alf Bogusky
Director
Art Gallery of Windsor
445 Riverside Drive West
Windsor, Ontario
N9A 6T8

AGW
ART GALLERY OF WINDSOR

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Art Gallery

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funded by The Canada Council
March 3 - April 22

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Lewis Smith in Nova Scotia**
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Lyndal Osborne: Songs of the Stone
March 24 - May 6

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organized and circulated by the Art Gallery of Greater Victoria
April 7 - June 10

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A Tribute to Jack Shadbolt**
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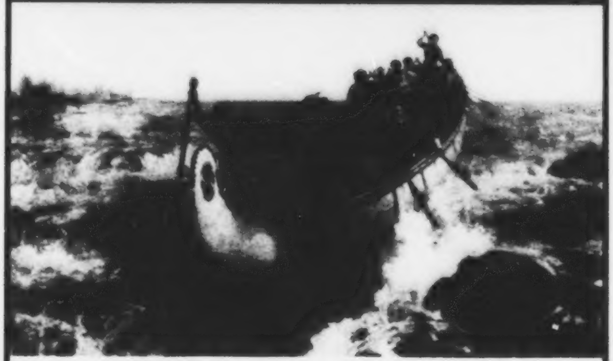
Thunder Bay Art Gallery



Frances Anne Hopkins (1838-1919), *Shooting the Rapids*, c. 1879. Oil. Collection of National Archives of Canada C-2774.

FRANCES ANNE HOPKINS (1838-1919): CANADIAN SCENERY

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WHO?	Dr. Michael McCann, Author of 'Artists Beware'
WHAT?	HEALTH AND SAFETY IN THE ARTS: A SYMPOSIUM
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TRUSTEES — This special theme issue of *Muse*, the bilingual quarterly publication of the **CANADIAN MUSEUMS ASSOCIATION**, is a must for today's cultural trustee. Its timely articles and interviews cover the roles and responsibilities of trustees, legal liabilities, fundraising and board development. For a free order brochure, contact: Marketing Coordinator, Canadian Museums Association (613) 233-5653

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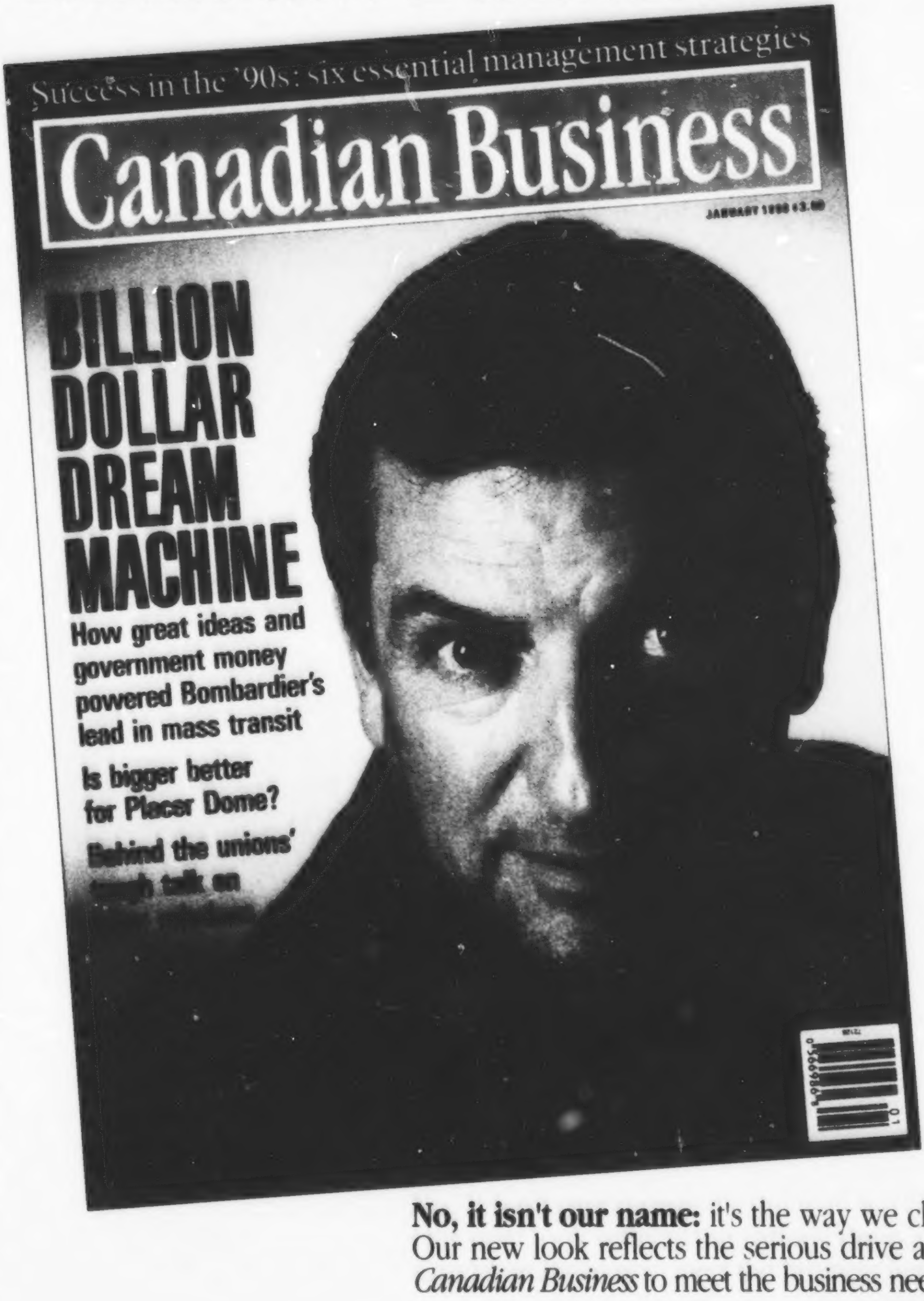
WARNING: ARTISTS BEWARE! In response to recent allegations from the CARFAC newsletter, Art Horizons, Artitudes and IAC International Art Competitions are *not* in any way connected with Ariel Gallery's Competitions, nor did they ever charge artists *any* exhibition fees. For further information contact: Art Horizons, Box 1091, Larchmount, NY 10538, USA. Tel: (201) 488-4004

Something has changed about *Canadian Business*...



Success in the '90s: six essential management strategies

Canadian Business

JANUARY 1990 $3.00

BILLION DOLLAR DREAM MACHINE

How great ideas and government money powered Bombardier's lead in mass transit

Is bigger better for Placer Dome?

Behind the unions' tough talk on [illegible]

No, it isn't our name: it's the way we choose to write it! Our new look reflects the serious drive and dedication of *Canadian Business* to meet the business needs of our readers.

Canadian Business
Information that works

CANADIAN ART INDEX

ARTISTS

Adams, Kim
Galerie Christiane Chassay
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Montreal, Que. H2W 1B5
(514) 284-2631

Baril, Céline
3832 Henri-Julien
Montreal, Que. H2W 2K2
(514) 845-4459

Belcher, Alan
Galerie Brenda Wallace
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Montreal, Que. H3B 1A2
(514) 393-3331

Bierk, David
Wynick/Tuck Gallery
80 Spadina Ave. 4th floor
Toronto Ont. M5V 2J3
(416) 364-8716

Bowley, Janis & Kellhammer, Oliver
1-1875 Venables St.
Vancouver, B.C. V5L 2H6
(604) 253-2459

Cadieux, Geneviève
Galerie René Blouin
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(514) 393-9969

Charney, Melvin
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(416) 961-0011

Coleman, James
Marian Goodman Gallery
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NYC, NY 10019
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Dickson, Jennifer
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Calgary, Alberta T2R 0E4
(416) 923-4662
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Ottawa, Ont. K2P 1W7
(613) 235-4339

Hague, Libby
Mira Godard Gallery
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(416) 964-8197

Hogan, Paul
3-340 Spadina Ave.
Toronto, Ont. M5T 2G2
(416) 595-5798

Fleming, Martha & Lapointe, Lyne
3706 Henri-Julien
Montreal, Que. H2X 3H5
(514) 843-5237

Grey, Jerry
Robertson Galleries
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Jocelyn, Tim
Tim Jocelyn Art Foundation
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(514) 848-4646

Lewis, Glenn
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Ottawa, Ont. K1R 6S8

Moppett, Ron
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(416) 923-4662

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Tod, Joanne
Carmen Lamanna Gallery,
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(416) 363-8787

Voyce, Julie
Open Studio
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(416) 368-9844

Wagman, Lorne
Isaacs Gallery
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(604) 737-2629

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Hamilton, Ont. L8P 4S8
(416) 527-6610

Art Gallery of Ontario
317 Dundas St. W.
Toronto, Ont. M5T 1G5
(416) 977-0414

Art Gallery of York University
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4700 Keele St.
North York, Ont. M3J 1P3
(416) 736-5169

Arts Court Gallery
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Ottawa, Ont. K1N 6E2
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Canadian Centre for Architecture
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Montreal, Que. H3H 2S6
(514) 939-7000

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C.P. 3100, succursale B
Hull, Que. J8X 4H2
(613) 992-3497

Dalhousie Art Gallery
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Halifax, N.S. B3H 3J5
(902) 424-2403/2195

Dunlop Art Gallery
Regina Public Library
P.O. Box 2311
Regina, Sask. S4P 3Z5
(306) 777-7576

Glenbow Museum
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Calgary, Alta. T2G 0P3
(403) 264-8300

Invisible Colours
Ste. 300-1045 Howe St.
Vancouver, B.C. V6Z 2B1
(604) 666-7761

London Regional Art Gallery
421 Ridout St. N.
London, Ont. N6A 5H4
(519) 672-4580

Mackenzie Art Gallery
University of Regina
Regina, Sask. S4S 0A2
(306) 779-4828

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583 Broadway
NYC, N.Y. 10012
(212) 219-1222

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424 Collegiate Blvd.
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Winnipeg, Man. R3C 1V1
(204) 786-6641

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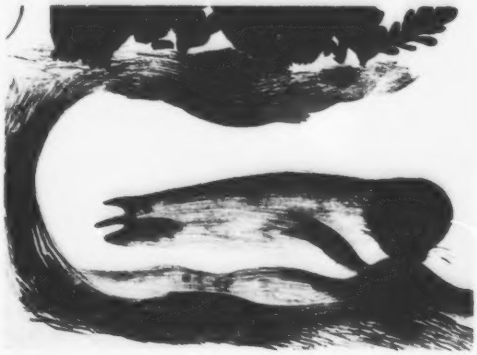
Toronto, Ont. M6J 1H3
(416) 531-7869

ERRATUM:
Canadian Art placed an advertisement in Impulse magazine featuring a work by Jana Sterbak. Apparently, this work was used without the artist's knowledge or permission, for which we apologize.



Page 71

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NUMBER

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CANADIAN ARTISTS ON THE INTERNATIONAL SCENE

CANADIAN ART

SUMMER 1990
VOLUME 7
NUMBER 2 $6.00

JEFF WALL AND HIS COLLABORATION WITH DAN GRAHAM ON *THE CHILDREN'S PAVILION*

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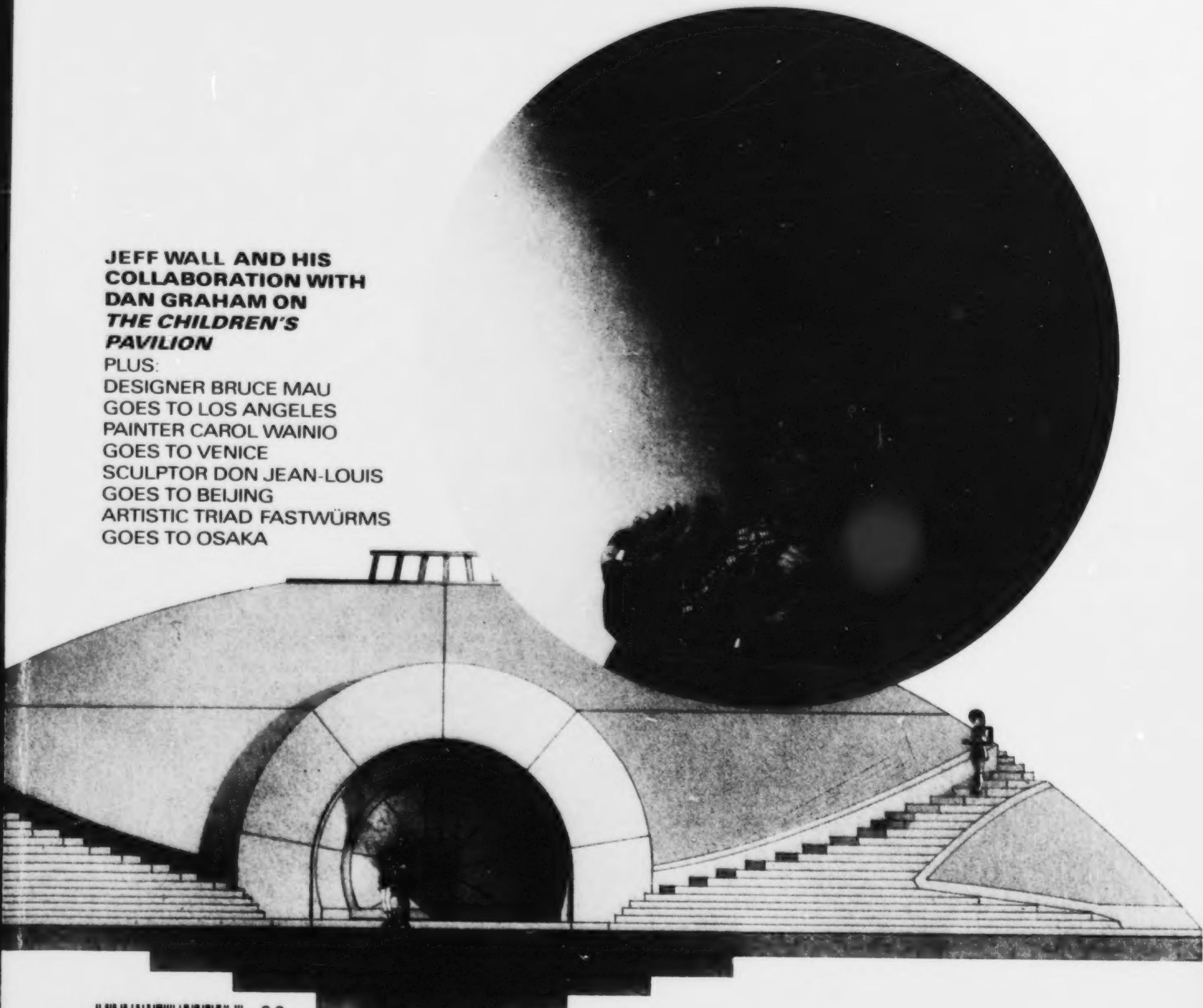

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Harold Feist: "Vostok", 1990, 40½" × 68¼" Acrylic on Canvas

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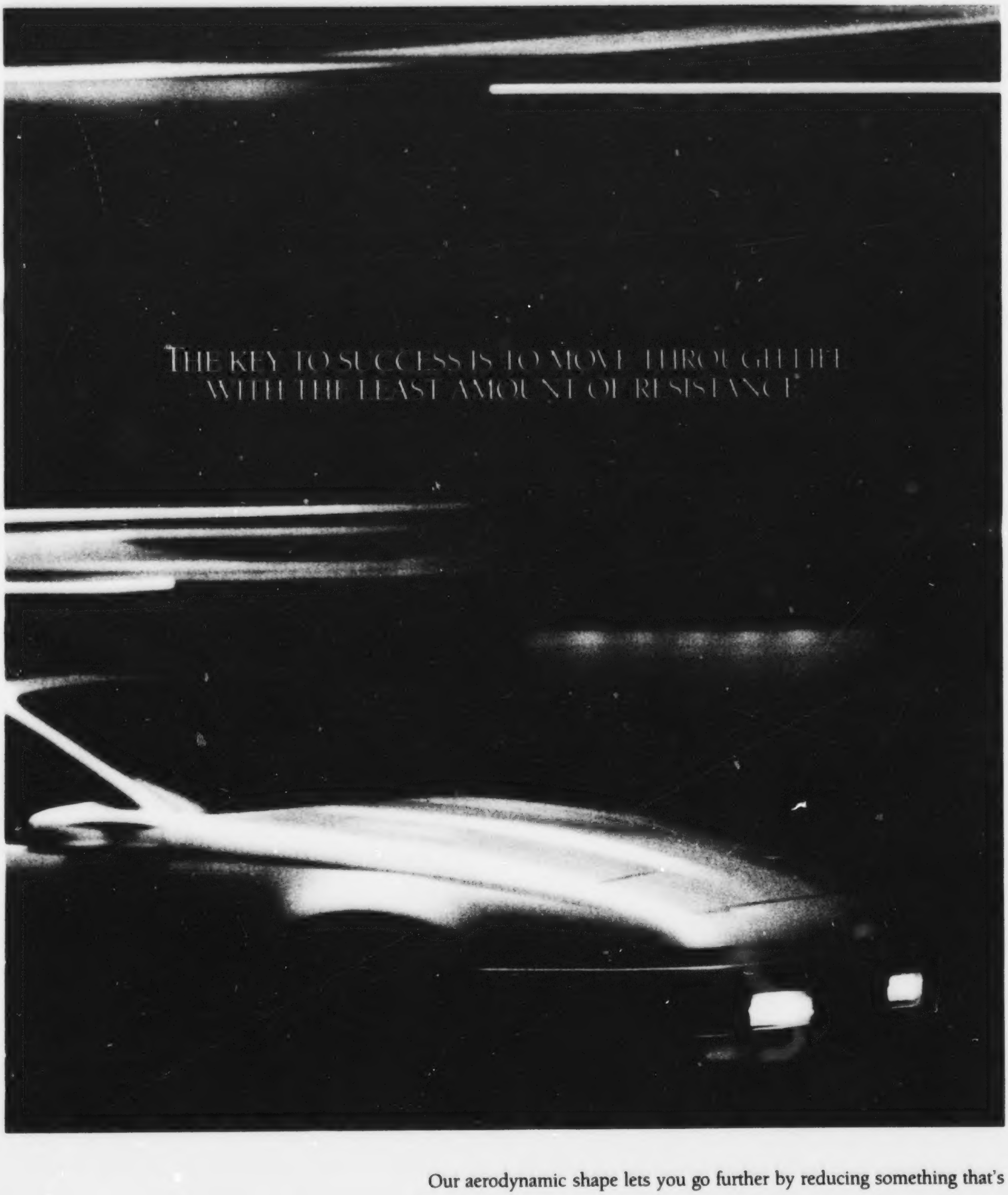
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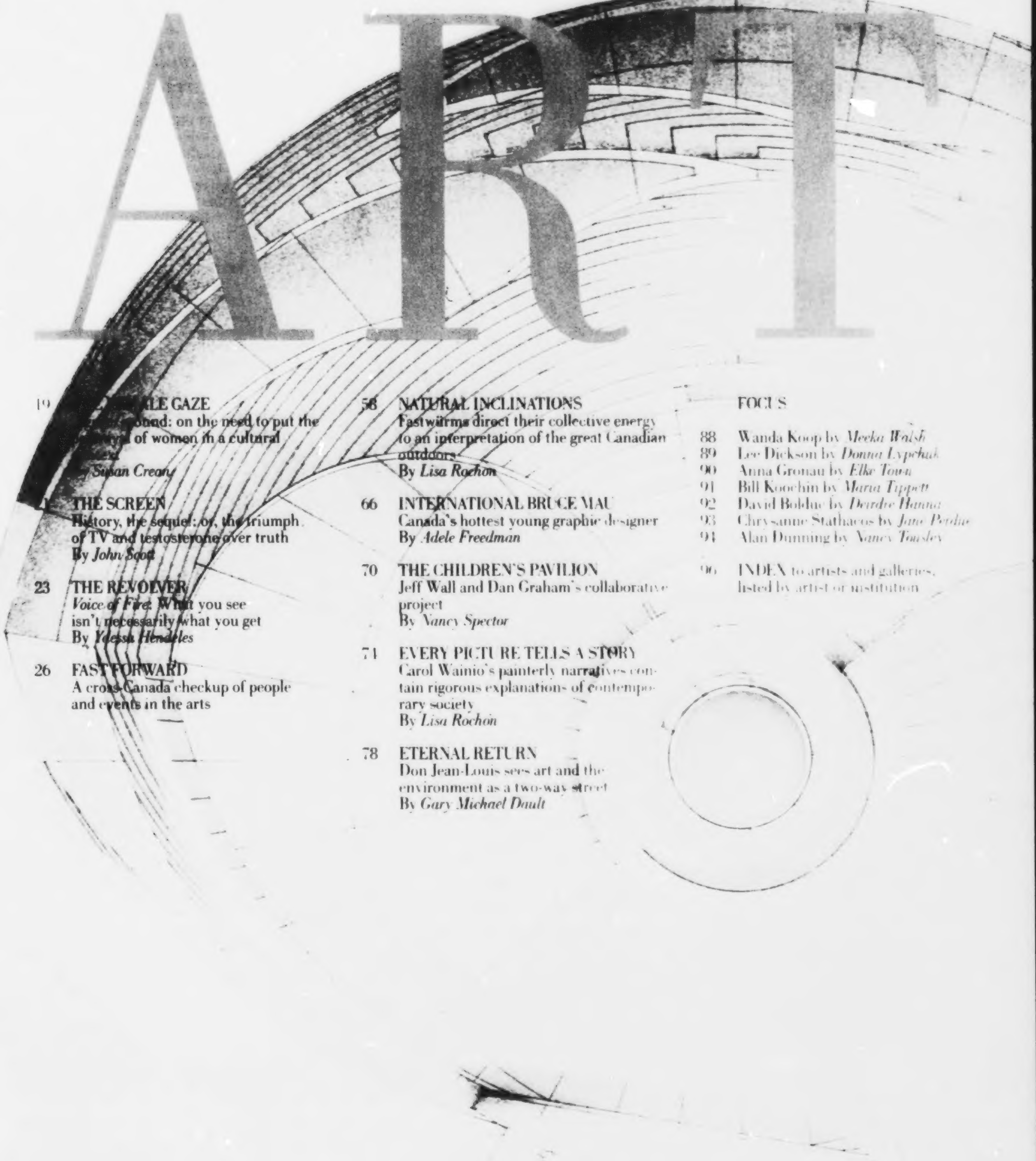

19 [illegible] LE GAZE
[illegible]ound: on the need to put the [illegible] of women in a cultural [illegible]
[illegible] Susan Crean

[illegible] THE SCREEN
History, the sequel: or, the triumph of TV and testosterone over truth
By *John Scott*

23 THE REVOLVER
Voice of Fire: What you see isn't necessarily what you get
By *Ydessa Hendeles*

26 FAST FORWARD
A cross-Canada checkup of people and events in the arts

58 NATURAL INCLINATIONS
Fastwurms direct their collective energy to an interpretation of the great Canadian outdoors
By *Lisa Rochon*

66 INTERNATIONAL BRUCE MAU
Canada's hottest young graphic designer
By *Adele Freedman*

70 THE CHILDREN'S PAVILION
Jeff Wall and Dan Graham's collaborative project
By *Nancy Spector*

74 EVERY PICTURE TELLS A STORY
Carol Wainio's painterly narratives contain rigorous explanations of contemporary society
By *Lisa Rochon*

78 ETERNAL RETURN
Don Jean-Louis sees art and the environment as a two-way street
By *Gary Michael Dault*

FOCUS

88 Wanda Koop by *Meeka Walsh*
89 Lee Dickson by *Donna Lypchuk*
90 Anna Gronau by *Elke Town*
91 Bill Koochin by *Maria Tippett*
92 David Bolduc by *Deirdre Hanna*
93 Chrysanne Stathacos by *Jane Perdue*
94 Alan Dunning by *Nancy Tousley*

96 INDEX to artists and galleries, listed by artist or institution

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Cover: Jeff Wall and Dan Graham
The Children's Pavilion 1988/89
Frontal exterior elevation
Courtesy: Galerie Roger Pailhas
Jeff Wall
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EDITORIAL

There is a certain international flavor to this issue, something that we realized only after the lineup was complete. We found the unintentional nature of this after-the-fact theme interesting because it proved (if proof were needed) that Canadian artists are beginning to establish a strong presence outside the country, not just within our borders.

In fact, with a few notable exceptions, it oftens seems as if our artists are lauded more readily abroad than they are at home. One example of an artist whose work was acknowledged world-wide before it became highly visible in Canada is, of course, Jeff Wall. He is probably the best-known contemporary Canadian artist in the U.S. and Europe, but it wasn't until his recent retrospective, mounted first at the Vancouver Art Gallery and then at the Art Gallery of Ontario and the Ydessa Hendeles Art Foundation, that many Canadians were actually able to see a large body of his work. In this issue, we've chosen to focus on *The Children's Pavilion*, a collaborative project that he undertook with American artist Dan Graham.

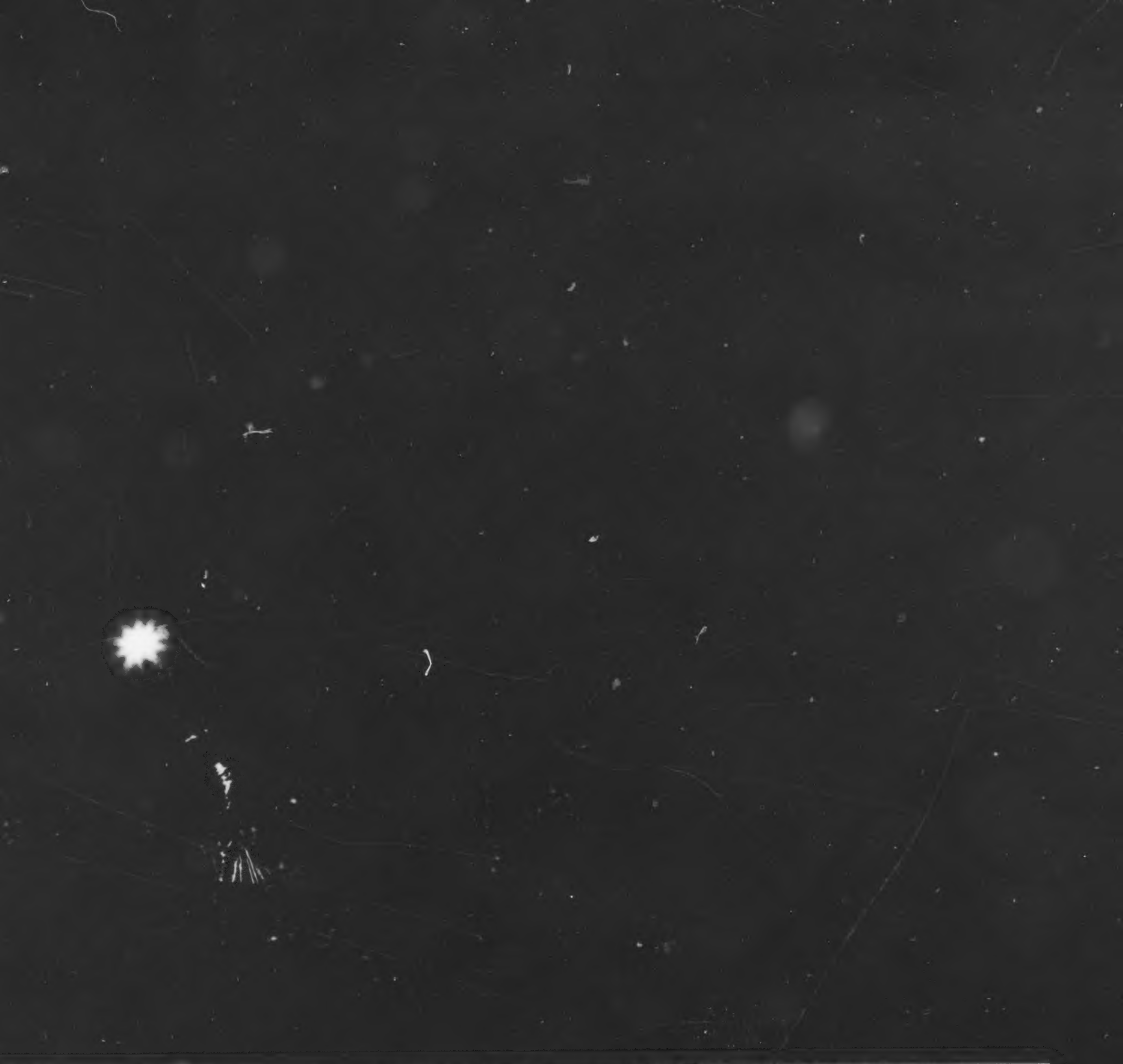
But if Wall's name is the one that springs to non-Canadian minds when they think of Canadian artists, that situation will no doubt change. This year, four Canadians are showing at the Venice Biennale's prestigious Aperto exhibition: Robert Racine, Stan Douglas and Jana Sterbak (both of whom we've written about in past issues) and Carol Wainio, whose work is examined on page 64.

In addition, work by the three-person collective Fastwürms (page 48) will be included in an upcoming exhibition in Osaka; Toronto-based artist Don Jean-Louis is getting his commission ready for the Canadian Embassy in Beijing; and graphic designer Bruce Mau has just agreed to do several projects for The Getty Center in Santa Monica and the Andy Warhol Museum in Pittsburgh.

Our Revolver column was written by Ydessa Hendeles, who ran her own gallery in Toronto for a number of years prior to opening the Ydessa Hendeles Art Foundation almost two years ago. Hendeles is familiar with both the Canadian and international art worlds, and was therefore able to provide not only a lucid explanation of the National Gallery's acquisition of Barnett Newman's painting *Voice of Fire* but also could locate the purchase where it properly belongs: in an international context.

Given what appears to be the burgeoning state of Canadian art outside Canada, one can only hope that this issue is a portent of things to come.

JOCELYN LAURENCE
EDITOR



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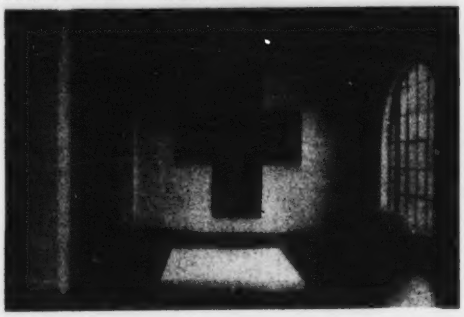

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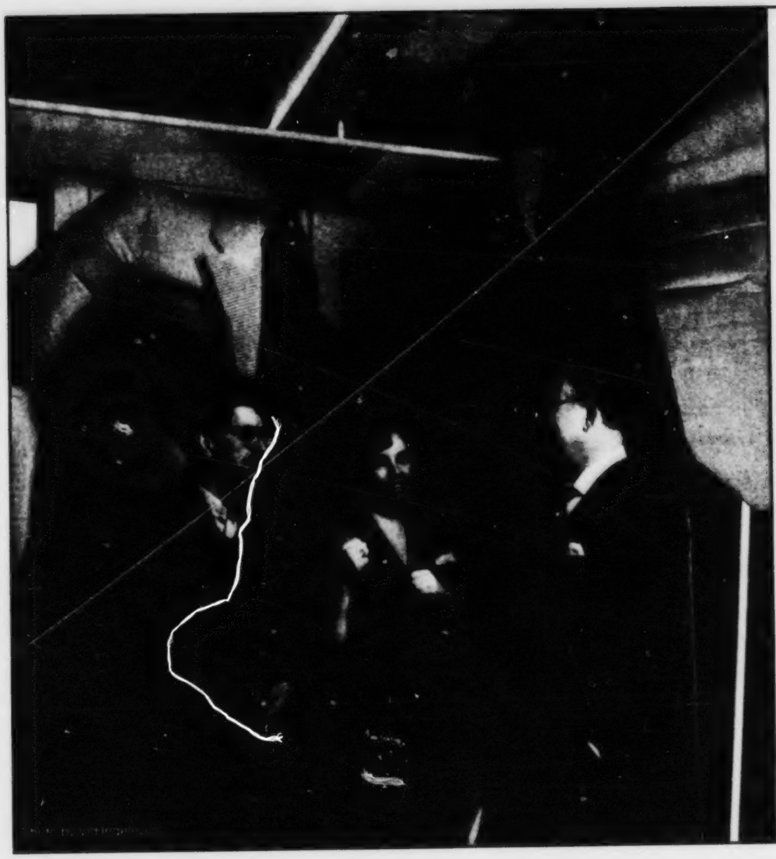

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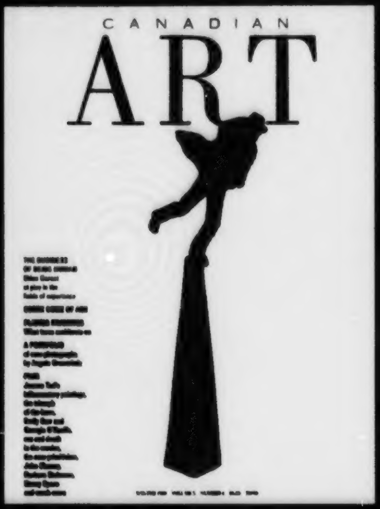

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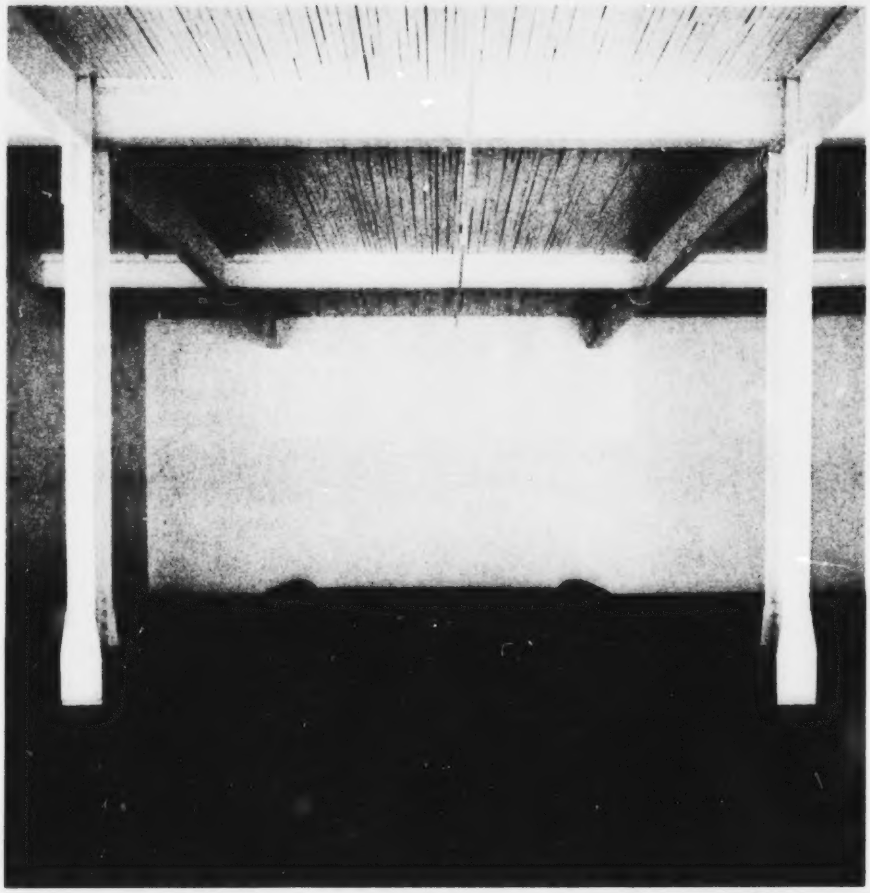

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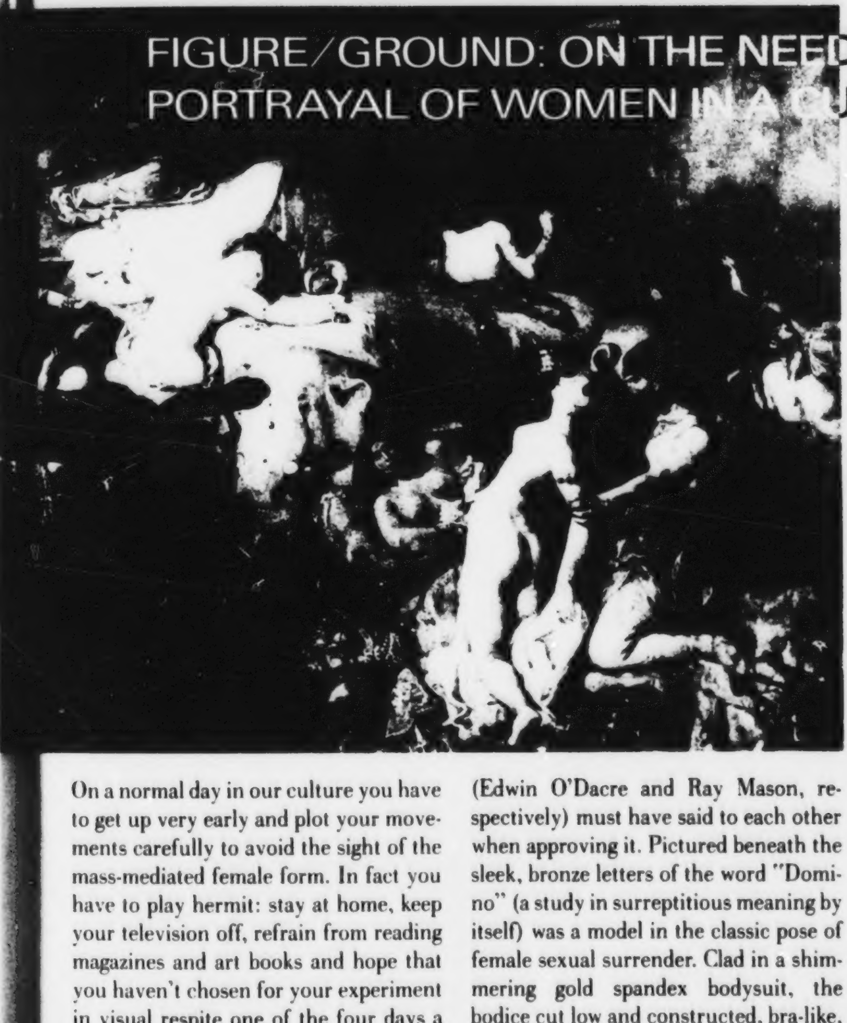
By Susan Crean

The emale Gaze

FIGURE/GROUND: ON THE NEED TO PUT THE PORTRAYAL OF WOMEN IN A CULTURAL CONTEXT



On a normal day in our culture you have to get up very early and plot your movements carefully to avoid the sight of the mass-mediated female form. In fact you have to play hermit: stay at home, keep your television off, refrain from reading magazines and art books and hope that you haven't chosen for your experiment in visual respite one of the four days a year *The Globe and Mail* delivers its fashion magazine *Domino*.

The spring issue arrived just in time for International Women's Day, shameless and glossy, subliminal messages blazing as it slipped from the folds of the Report on Business. On the cover, an image so risqué, so close to the edge, that I gasped in momentary disbelief while wondering what the publisher and editor (Edwin O'Dacre and Ray Mason, respectively) must have said to each other when approving it. Pictured beneath the sleek, bronze letters of the word "Domino" (a study in surreptitious meaning by itself) was a model in the classic pose of female sexual surrender. Clad in a shimmering gold spandex bodysuit, the bodice cut low and constructed, bra-like, with under-wired cups, a v-shaped front panel descending to a point a few inches above the pubis where shadows played a visual double entendre, she stood in a mannerist stance, hands clasped behind her head, elbows jutting out, drawing the sides of the cropped leather bomber jacket she also wore away from her body, the better to reveal her fulsome shape. Beside her, heading the list of contents, appeared the words, "Divine Revelations: Fashion throws a curve."

Cut to the contributors' page for this tidbit about the photographer: "Phillip Dixon's early photographic assignments were for *Playboy* — an experience more valuable to his career than one might think." How incomparably demure; as if no one has ever noticed the iconographic similarity between pornography and fashion spreads before. But then this is what haute couture and fashion photography tend to do when it comes to women — deny the obvious; or, at least, dissociate themselves from cruder and more obvious forms of sexploitation. As, indeed, does art. That is, while fashion pretends its portrayal of women has nothing to do with the commodification of the female body by the mass media and advertising (not to mention the cosmetics industry and fitness factories), fine art operates on the conceit that its preoccupation with aesthetics and universal themes raises it above the machinations of the everyday.

This leads to some strange occasions for, like it or not, the moment art pokes its head out the academy door it encounters context: a vast popular culture loaded with stereotypes and gender codes which no one, not even Leonardo, can defy or altogether discount. Take, for example, the furor last year when the Ontario College of Art produced a poster for the annual Open House student art exhibition which featured a simpering female nude, viewed from behind, pin-up style. Some students both male and female were offended by the image (created by a faculty member) and said so publicly. Then there was the incident a few years ago when a poster for an exhibition of student work at York University in Toronto was designed using a photograph of a nude female torso with a large dog lying beside her. Even before the poster was released, complaints were made to York's Status of Women office, to the complete amazement of the student and his instructor. Both men were outraged that anyone would take offence at an artistic image and felt that the protests were assaults on academic freedom and their right to artistic expression. Besides, the student reasoned, the model was his wife and the dog a bitch, so the image couldn't possibly have been sexist.

There is something wonderfully guileless about this belief in the transcendence of artistic intention; but at the same time, something perverse about the willing suspension of the artist's role as communicator. True, one's creation may be one's own "intellectual property" according to copyright law; yet no artist has complete control over the meaning and value people ascribe to the work once it is published and distributed. (Were that not so, I daresay Salman Rushdie would not have had to go into hiding.)

Of course, it is shocking to discover you have given offence where none was intended. But it is no more shocking than the discovery that, 25 years into the second wave of feminism there are people in some quarters of the art world still claiming that the female body is neutral territory which they can inform with their own meaning, regardless of the personal experience and cultural baggage viewers all bring to the work or the hard-won recognition that the way a culture portrays women is directly related to the way it treats us.

Since the massacre of 14 women engineering students in Montreal last December, I have been thinking about Eugène Delacroix's painting, *The Death of Sardanapalus*. A large and sumptuous canvas, it depicts the last act of the ancient Assyrian ruler who, upon hearing of his imminent and ignominious defeat on the battlefield, orders all his worldly treasures brought to him and destroyed (later to be immolated with him when the palace is set on fire). The scene shows Sardanapalus reclining on a large bed, chaos raging around him as servants smash and slash and lay waste to animals, objects and nubile young women, dead and dying women with arms outstretched in mute pleas for mercy, their entreaties unheard by their expressionless, implacable master.

It isn't only the parallel in the two stories which is striking. (Like Sardanapalus, Marc Lepine equated his failure in life with the defeat of his manhood and honor, and turned suicide into an act of political defiance.) It is the assertion of male prerogative by painter and assassin, unaffected by 160 years of time. As American art historian Linda Nochlin has written in her book *Women, Art, and Power*, it is "the more mundane assumption, shared by men of Delacroix's class...that they were naturally 'entitled' to desire, to possess, and to control the bodies of women. If the men were artists, it was assumed that they had more or less unlimited access to the bodies of the women who worked for them as models. In other words, Delacroix's private fantasy exists not in a vacuum but in a particular social context, granting permission as well as establishing boundaries for certain kinds of behavior. It is almost impossible to imagine a *Death of Cleopatra*, say, with nude male slaves being put to death by women servants, painted by a *woman* artist of the period."

Nochlin goes on to describe the critical response to the painting when it was first exhibited in 1828. Although castigated for its formal failings, what really offended was the subject matter, for by painting it "with such obvious sensuous relish, such erotic panache and such openness, Delacroix had come too close to an overt statement of the most explosive, hence the most carefully repressed, fantasy of the patriarchal discourse of desire: the Sadean identification of murder and sexual possession as an assertion of absolute *jouissance*."

In other words, Delacroix skated too close to the naked truth about male power and sexual pleasure and in so doing risked breaking the ideological silence which kept everything (especially women) in its place. In art, as in history, assumptions about the female nature and the power relations between men and women are presented as natural and self-evident; the exercise of symbolic power is thereby rendered invisible. *The Death of Sardanapalus*, you'll note, is not called *The Murder of Sardanapalus' Harem*, even though this is what is actually happening.

Today we can look at the Old Masters and see a great deal more than anyone, artist or patron, intended to be seen or even acknowledged was there. We can see Rubens, Renoir, Rodin *et al.* as apologists for the patriarchy and rehearse the history of the subjugation of women through their eyes. We can understand why there are so few women mentioned in art history, for women were not expected, encouraged and rarely were permitted the time and resources to take up the profession. The miracle is that any women did so at all.

And of course, it is that history — the always-the-model-never-the-artist history — which was at issue last winter in the controversy over the Ontario College of Art's new hiring policy. After a two-year voluntary effort produced no increase at all in the proportion (13 per cent) of all courses taught by women instructors, the college decided that the mostly male faculty needed a little help. So president Timothy Porteous announced that for the next ten years, the college would hire women instructors to teach the courses vacated as a result of retiring staff members. The policy will be reviewed in November, but meanwhile a chorus of wails erupted from opponents to the effect that a cabal of feminists had taken over the art college. Some naysayers wondered why only women had been singled out as a minority; others suggested that the college should be renamed the Ontario Feminist College of Art. Frank Jones complained in the *Toronto Star* that this reverse discrimination would mean that were Picasso to apply for a job, even he would be turned away. Well, come to think of it, given Picasso's stature as one of the most articulate and ardent misogynists of the century, it might be reasonable to consider him an inappropriate mentor for at least half of OCA's students, the one half planning to recast art history with themselves behind the easel fully clothed.

However, Picasso could always repair to *Domino*, where he would be sure of a warm reception.

BY JOHN SCOTT

The

creen

HISTORY, THE SEQUEL: OR, THE TRIUMPH OF TV AND TESTOSTERONE OVER TRUTH

Above: Moses Znaimer
Courtesy: Citytv
Below: Chuck D of Public Enemy
Courtesy: CBS Records
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The maxim that those unaware of history are doomed endlessly to repeat it has always sounded debatable to me. It seems improbable that we could be so inventive as to construct such an endless number of bloody social and political messes if we didn't have previous models to fall back on. In a culture in which history and reality itself appear to be dissolving into the Baudrillardian electronic hallucination of media/information, it is more probable that instead of repeating history, we are more likely to produce sequels (*Holocaust II*).

***Vergangenheitsbewaltigung* (a coming to terms with the past) is essential as a means of remembering and of working through mourning. It is obvious in the cultural production of post-war Germany, where guilt and suffering have scarred and obliterated individual consciousnesses and transformed the physical and political landscape. But all it** takes is a few dozen people and a TV set to necessitate *vergangenheitsbewaltigung*. It is easy to create a complex set of relationships — with ensuing dramas and controversies — when people react to artificial histories that are reanimated in peculiar ways by being retold and transmitted by the media. The real question is what do we do (you and I and the democratic institutions that supposedly represent us) when divergent histories clash? How do we react to decisions made by others in response to historical and social realities that primarily exist as a series of electronically generated chunks of info strewn throughout an endlessly gripping, star-studded narrative, the whole punctuated with commercial messages? In other words, the mini-series docu-drama: *Roots*, *Holocaust* and so on.

A few months ago, Moses Znaimer, president and executive producer of Toronto's Citytv/MuchMusic/MusiquePlus, announced that his network was banning all rock videos by Public Enemy, one of the most controversial and confrontational American rap groups, on the grounds of anti-Semitism. Almost immediately, the media were filled with polarized responses, protests and attempts at mediation. Among other things, it was pointed out that a number of other groups' lyrics contain racist, homophobic and misogynist content, yet have remained unbanned. (I suspect this might have been different had rock videos been compelled to provide subtitles. Even though I get off on the music, I admit that most groups only occasionally lapse into comprehensible speech by accident during the chorus, and from what I've been able to tell, Guns and Roses could be recording exclusively in Polish.)

What I'd like to suggest is that within this controversy we find two major historical transgressions — the Holocaust and the destruction of European Jewry, and the enslavement and subsequent 400-year-long opppresion of blacks in North America — mediated through the conflict of two individuals (Znaimer and the lead singer of Public Enemy, Chuck D) whose public personae embody a definition of masculinity constructed both out of and in response to a certain perception of the need to redress those events.

Znaimer is, of course, a media lord and the executive producer of every transmitted moment emanating from Citytv and MuchMusic. As an all-rock video channel, MuchMusic may be the most powerful educational force in this country, creating and reinforcing more beliefs, values and lifestyles than we care to admit. On camera, and in person, Znaimer exudes the same endless confidence and suave machismo that expensive men's colognes try to capture (Prince in a Bottle). He carries his ethnocentricity with an absolute pride and fairly bristles with an underlying physical and intellectual energy that clearly says "Never Again."

Public Enemy is considered one of the most radical and militant of rap groups. At one time its live shows featured a squad of black men in military formation, brandishing Uzis. Its front man, leader and lyricist, Chuck D, may be the most intimidating young black man in America by virtue of his valorizing mind over body. Bodies are easily controlled, imprisoned or destroyed, but a mind with access to mass media is a real threat. Chuck D possesses a fierce intellect — "truth with attitude," as he puts it — and his band has recently gone platinum.

D deals with the inherent problems of rap's endless, competitive self-congratulation and its structural pedagogical authoritarianism as well as anyone, but within this genre it's still a short road from upstart to patriarch. In some ways, he's the perfect postmodern doppelgänger in his critical analysis and rejection of the meta- or master-narrative of Eurocentric culture. He simultaneously becomes the new model and the traditional authority.

What's interesting is the degree to which Znaimer and D mirror each other. Both are self-made men, or rather, one could say that both invented themselves, then recast the image of that self in a provocative public persona. Both exude a postured, constructed masculinity linked to a culturally specific caricature of intellectuality that runs against the current predominant hunk mode. They are both cerebral bantam roosters crowing on their respective electronic roofs. Both are highly sensitized to issues involving race. And although it takes different forms, both occupy positions of power from which to respond.

In retrospect, there was an inevitability to this controversy arising where and when it did. It was a controversy not based primarily on ideological context or racial bias but arising out of a conflict of individual styles and gestural content — the two toughest kids on the electronic block issuing challenges. What both these individuals demand, however, in their refusal to tolerate any slight is that we collectively accept the existence of racism. But in the controversy surrounding the banning, and the ensuing discussions of the split in recent years between blacks and Jews, most people I've spoken to felt either artifically polarized or compromised.

Being a male and a member of a minority in a racist society like Canada or the United States is an extremely difficult position (probably the only thing worse is being a woman). In assuming a traditional masculinity, one must often deal with an internalized, yet externally imposed, perceived passivity on the part of one's historical fathers, in terms of their failure to have died resisting the powers bent on perpetrating these historical/racial catastrophes.

In a society that has almost no real memory, it's difficult to understand how the past and the need to redress historical wrongs, through gestures and the construction of a confrontational self, can seem so necessary. On one hand, this can create a burning demand for self-completion that can only be realized through establishing justice. On the other, it can be a source of endless isolating attitude linked to an archaic definition of masculinity. It can be noted here that no one has more attitude than a male adolescent with an automatic weapon, and that Beirut, not the Bronx, is probably the world attitude capital.

Chuck D's call for "truth with attitude" is a paradox. Truth is a prerequisite for justice and an absolute necessity for sanity and survival in a media-dominated culture. Attitude, from Bruce Lee to Chuck D, is an aggressive, confrontational system of signs. It may be a luxury the planet cannot afford.

There is no doubt that the moral authority of a Nelson Mandela, Malcolm X or Martin Luther King, or for that matter a Gandhi, is in some inexorable way linked to their self-definition of manhood, as problematic as we find that concept at this moment. It is also true that certain dynamics and social transformations gather momentum, then body-surf into reality on waves of testosterone. What seems crucial in resolving difficult political and social dilemmas, and probably a necessity for the survival of the planet, is the ability to differentiate between the highly vulnerable inflated male ego and its phallocentric false pride, and those qualities of moral strength, courage and dynamism of the intellect that in some mysterious way are linked to that polarized biological state we call masculinity.

By Ydessa Hendeles

The evolver

VOICE OF FIRE: WHAT YOU SEE ISN'T NECESSARILY WHAT YOU GET

The purchase of Barnett Newman's work, *Voice of Fire* (1976), is not difficult to defend from an art-historical and curatorial point of view. But then again, why should the general public care whether the work is an acknowledged modern masterpiece and is the culmination of a long-term, specific curatorial strategy at the National Gallery of Canada? It has never questioned these things before, of other such purchases. Likely the only reason it wants to know now is because the high price tag became news and did not seem to correlate convincingly with the object purchased.

Setting aside on this occasion a defence of the principle of curatorial autonomy, which surely is a non-negotiable item, I think it is reasonable, in light of the outrage, to try to explain to the public what it's getting for its money. It is not knowledgeable about the present market value of contemporary art and probably wouldn't care about it if *Voice of Fire* hadn't cost so much. Canadians simply want to know what the business and political benefits will be to their country. It is not their obligation to understand the content of a work of art or swoon over art epiphanies. What is being questioned is a business decision to spend a large chunk of money on art at a moment of dramatic cutbacks in social programs by the current government. Even though the purchase was set in motion three years ago, in a completely different political climate, the timing of the announcement has led the general public to misinterpret the decision as frivolous.

To explain the present high cost of contemporary art, one has to begin with the 1986 tax law reform in the United States. Previously, a work of art could be donated to a museum in return for a tax benefit for the full market value of the work at the time of donation. Now, the donor can get only a deduction for the amount originally paid for the art work. Faced with meagre tax benefits, such as $3,200 U.S. for a 40-by-40-inch graphite on canvas work by Roy Lichtenstein, for example, purchased from Christie's in May, 1981 and now worth approximately $1.9 million U.S. on the market (as confirmed by the November '89 sale at Christie's of a comparable work by this artist), many prospective donors turned to the secondary (resale) market. The implications in the international art market were dramatic. A flood of works poured into the auction houses. But rather than prices falling because of the abundance, they rose as speculators entered the lucrative game. Not unlike when the IMF started auctioning off gold in 1977, it may be that the prices of art went up because the supply created its own liquidity. Museums everywhere suffered as they found it increasingly difficult to compete to get significant works. However, the National Gallery deal was timely, early on in the sudden escalation of prices. Brydon Smith, Assistant Director, Collections and Research, not only made a heartfelt, curatorially sound purchase but also a shrewd business move for the Gallery that certainly could not be accomplished in today's market.

Nevertheless, now that everyone knows the expense of this particular work, many are reluctant to accept the truth that this is indeed a good price. There is a persistent difficulty in justifying the value of any abstract, minimal or conceptual work of art. The "real" value as people have conventionally grown up to think of it (a compilation of time, effort and materials) seems remote from the market value requested as payment. There doesn't appear to be any connection between a tall piece of cloth with three bands of color on it and $1.76 million Canadian, the cost of a small commercial building in downtown Toronto. So, many worry that they are being conned. After all, they have eyes. They can see. And they are intelligent.

However, what they do lack is exposure and expertise. But that is not always a convincing answer in the area of the visual arts, which consistently seems to fly in the face of so-called common sense and becomes threatening to those unfamiliar with the history of it. In the eyes of Canadian society, an art professional is not simply a knowledgeable specialist in the field but rather an elitist. The point the general public finds difficult to grasp is that the reading of art requires visual literacy. Unfortunately, our education system has not prepared people to take art seriously — as a container for ideas, in a historical context, with emotional as well as intellectual content, and not just a sum of its material parts and labor. As a result, the public is not equipped to make distinctions between the making of the work, the meaning of the work and the price of the work.

Contemporary art works on the international market function as commodities with investment potential. Sadly, they are often not bought for love but because they may indeed realize financial gain. The Barnett Newman work, in the international world, has a specific range of value in the marketplace of commodities, not unlike real estate properties have on the real estate market. The international secondary market makes the financial value of works in it objective and irrefutable, regardless of individual systems of value such as Felix Holtmann's (the chairman of the House of Commons culture committee who provided us with the now famous comment that he could do as well given "two cans of paint and about ten minutes"). Personal opinions are outweighed by the reality that any time the National Gallery wishes to sell the Barnett Newman work, it would make a healthy profit.

But this way of thinking about art is new for many Canadians. One explanation is that the secondary market for contemporary Canadian artists (the real test of objective market value) is not yet developed here. While the secondary market does exist, it certainly is not as profitable as the primary market, which services Canadian corporations, Canadian museums, the Canadian government and individual Canadian clients. This leaves the public in the lurch, because one cannot count on making a profit from a Canadian work of art if one decides at a later date to sell it on the resale market. Without a solid secondary market, which functions as a safety net for purchasers, it is also very difficult for commercial galleries to sell challenging work to any but the most committed, knowledgeable, adventuresome of purchasers, a situation which effectively limits their market. Despite ambitions for the remedying effect of a stronger international presence, realistically, Canadian art still struggles harder here to be legitimized, from an investment point of view, than art does in other countries, whose markets extend outside their borders. A viable system of art as a commodity is not yet well established in this country, or integrated internationally. This market dilemma becomes apparent the moment one tries to find contemporary Canadian art dealers who will commit themselves in print to saying that the works they sell, by artists who are not also represented in other countries, are good investments financially. Auction house records confirm the basis for their reticence. With this national condition as the starting point, there is a long way to go for a Canadian public to comprehend an investment of $1.76 million Canadian toward a contemporary art object.

If the disparity in today's society between real value and actual market value seems startling in the art world, one need only remember how much Mike Tyson got paid for knocking out another man's brains in a boxing match. And yet sports fees and actors' fees are not controversial. They are simply news, because the private sector covers these costs. But this does not mean that the rules of market value differ when the government becomes a player.

And player it should be, because there are many benefits to the country for winning. The first and most obvious one is an excellent permanent collection at the National Gallery. Canadians would then have a primary resource that would allow them to be less dependent on reproductions in publications in order to find out what artists elsewhere are doing. We would then be in a stronger position to participate in an informed dialogue with an international community. Had previous Gallery budgets made it possible to have more examples of pioneering abstract works available to be seen by the public, one wonders if the problem over the National Gallery purchase would have occurred in the first place.

Another benefit is the international credibility the country gets through its National Gallery having a world-class collection. Every masterpiece acquired by the museum contributes to the weight of its future bids for other major works in this very competitive market. To have the quality of collection the country deserves, a strong negotiating position is fundamental. But in addition, a highly esteemed international collection wins the museum a valuable strategical position. The greater the Gallery's authority, the more effective it will eventually be in providing a support system for the Canadian work included in it. While it is not the expressed role of the museum to promote its national artists, it is the natural political result of a curatorial job well done. More than an exhibition, it is the commitment of an international collection that secures national concerns in a world history. It would be short-sighted for us as a country to further curtail the National Gallery's scope for purchasing when we need its authentication capabilities developed in order to assert the importance of Canadian art on the international scene.

The story of *Blue Poles* (1952) by Jackson Pollock comes to mind in light of the controversy over *Voice of Fire*. Though *Blue Poles* was originally sold for only $6,000 U.S. in Pollock's lifetime, it was purchased by the Australian National Gallery in Canberra in 1972 (16 years after his death) for $2 million U.S.. The curator was promptly fired. However, the museum is now hailed for its vision in acquiring what is now widely considered to be the most important Jackson Pollock work in existence. Pilgrimages are made regularly to see this extraordinary work, which certainly put the museum on the map.

It would not be a better strategy to have the money go to Canadian artists, as argued by the Canadian Artists Representation (CAR). The role of the museum is to retain a history of national culture in the context of a history of international culture. There are very few artists in Canada, ranging from Guido Molinari to Jeff Wall, who have been unaffected by the innovations of Barnett Newman. The acquisitions budget is set up to reflect this concern for context — the Canadian budget is a separate commitment that was not diminished by this purchase, which came out of the international budget. The most effective courtship of a larger audience for Canadian art is to put Canadian work in the context of the best work made internationally.

The purchase has been difficult for Canadians to accept initially, perhaps, because it is a virginal experience for the public to witness its curators daring to spend the money necessary to compete in today's international art market. We compete well internationally in sports and in every other field. Why shouldn't we do so in the visual arts? In the long run, the decision to buy this highly acclaimed work by Barnett Newman will be appreciated as astute, financially and strategically. The country will benefit by the retention of its national culture in an international context, which will ultimately be the best investment it can make in the validation of its own history.

Christie's in Canada

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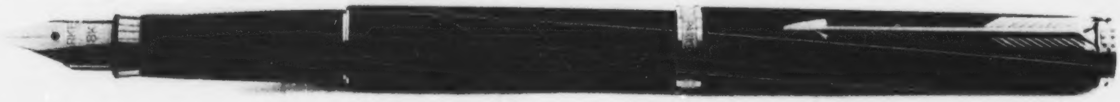
Detail: Paul Cesar Helleu, *By the Window,* signed, oil on canvas, 21¼ x 28¾ in. (54 x 73 cm.). Provenance: John Singer Sargent. To be sold at Christie's London, 22 June 1990. Estimate: £50,000–70,000

CHRISTIE'S

Sir Arthur Conan Doyle created the Sherlock Holmes character and wrote his popular mysteries with a Parker Pen in the late 19th century.

Since then, Parker Pens have continued to manifest a mysterious form of writing satisfaction.

PARKER



THE PREMIER FOUNTAIN PEN COMES IN 18 KARAT SOLID GOLD, CHINESE LAQUE, 22 KARAT GOLD PLATE OR STERLING SILVER, AND A SELECTION OF NIB SIZES. A MATCHING BALLPOINT IS ALSO AVAILABLE. ALL PENS ARE HANDCRAFTED IN EUROPE.

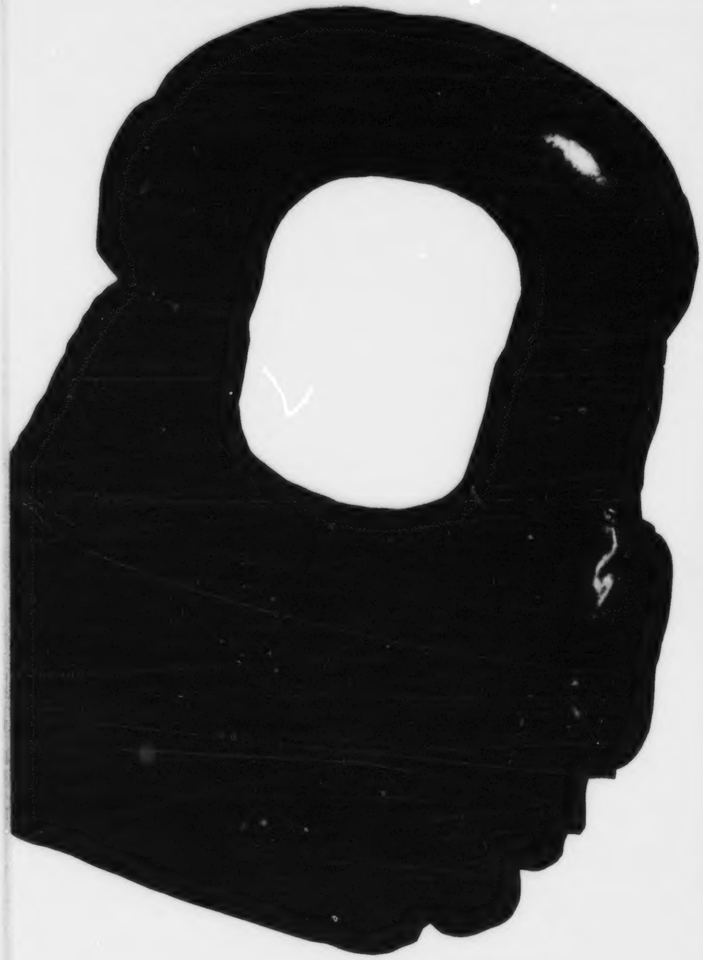
FAST FORWARD

A CROSS-CANADA CHECKUP OF PEOPLE AND EVENTS IN THE ARTS

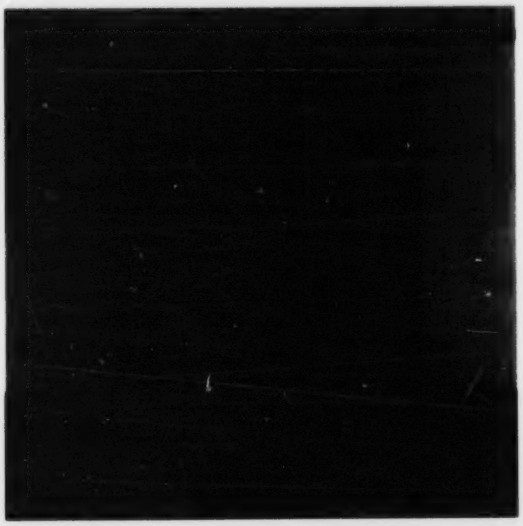
Often reminiscent of the art of the 1960s — both Pop and Minimal — *Hybrid Neutral: Modes of Abstraction in the Social* (at the Mendel Art Gallery in Saskatoon from July 20 to August 26) investigates a significant new direction in contemporary art, most notably a shift away from neo-expressionism toward an art that is cool and analytical. Although formally abstract, the work is imbued with 1980s meaning. It is reference-charged, incorporating recent art movements and the products of 20th-century culture.

The exhibit features work by 21 artists, including Vikky Alexander, John M. Armleder, Sarah Charlesworth, Philip Taaffe, Peter Nagy and Allan McCollum. Mining the recent cultural past for raw material with which to analyze contemporary society, they create a hybrid art that speaks to the contradictions found in the dynamics of culture and mass consumption

Organized by Independent Curators in New York, the exhibition's illustrated catalogue includes essays by guest curators Collins & Milazzo and art critic Gary Indiana. *Christine Hartling*



Jeff Koons
Snorkel Vest 1985
Bronze 5 ¾ x 17 ½ x 22 in.
Photo courtesy: Independent Curators Inc.



Peter Halley
Black Cell with Conduit 1986
Acrylic, day-glo acrylic and
Roll-a-tex 64 x 64 in.
Photo courtesy: Independent Curators Inc.

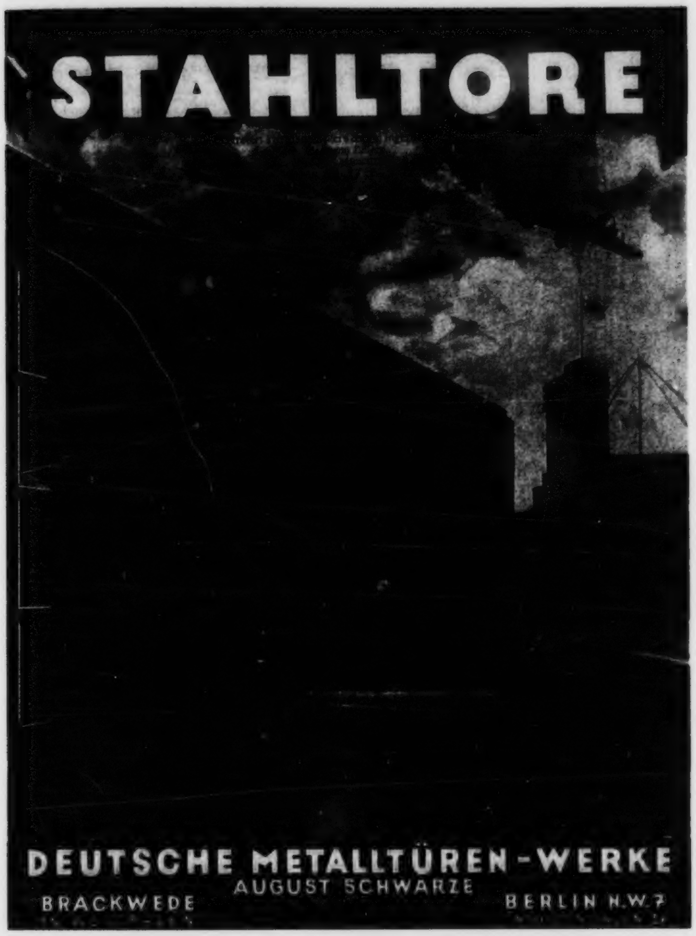
The Montreal Museum of Fine Arts is exhibiting the German artist Gerhard Richter's series of 15 paintings, *18 Oktober 1977* (1988) from May 11 to June 24. These works commemorate and depict the chain of events encompassing the violent deaths of Baader-Meinhof gang members at Stammheim Prison. Richter's black, white and grey "photo-paintings," are based on actual police and press photographs and are painted in a blurry, photo-realist style, a style the artist has revived from his work in the '60s. The Baader-Meinhof gang, formed in 1968 and named for early leaders Andreas Baader and Ulrike Meinhof, engaged in radical political activities that included bombings and arson, including U.S. military installations. Meinhof, a well-known and highly regarded left-wing print, radio and television journalist, Gudrun Ensslin and Holger Meins were among the members that developed a political program in extreme opposition to the post-war German government.

Richter depicts the erasure of the Baader-Meinhof gang in the nation's collective memory by imaging the circumstances that surrounded the episode of the three members found dead in their prison cells. While the authorities presented the deaths as a suicide pact, others believe the Baader-Meinhof members were assassinated by the state.

Art historian Benjamin H.D. Buchloh has observed that "Richter's paintings do not affirm a collective amnesia of the experience of death: rather they attempt to construct a pictorial representation of the act of recalling and understanding personal experience in its relation to history." The emphasis on the individual's capacity to act in such a context is highly charged, particularly as recent homage to the group by German artists has often been unpopular. The exhibition of Richter's paintings in Montreal alerts the viewer to the necessity of actively remembering our own recent history. *Kitty Scott*

Gerhard Richter
Confrontation 3 1988
Oil on canvas
44 x 47 in.

FAST FORWARD



Deutsche Metalltüren-Werke
(collective authors)
Cover of *Stahltore* ca. 1927
Published in Berlin by The Company
9 x 11 in.
Collection: Canadian Centre for Architecture

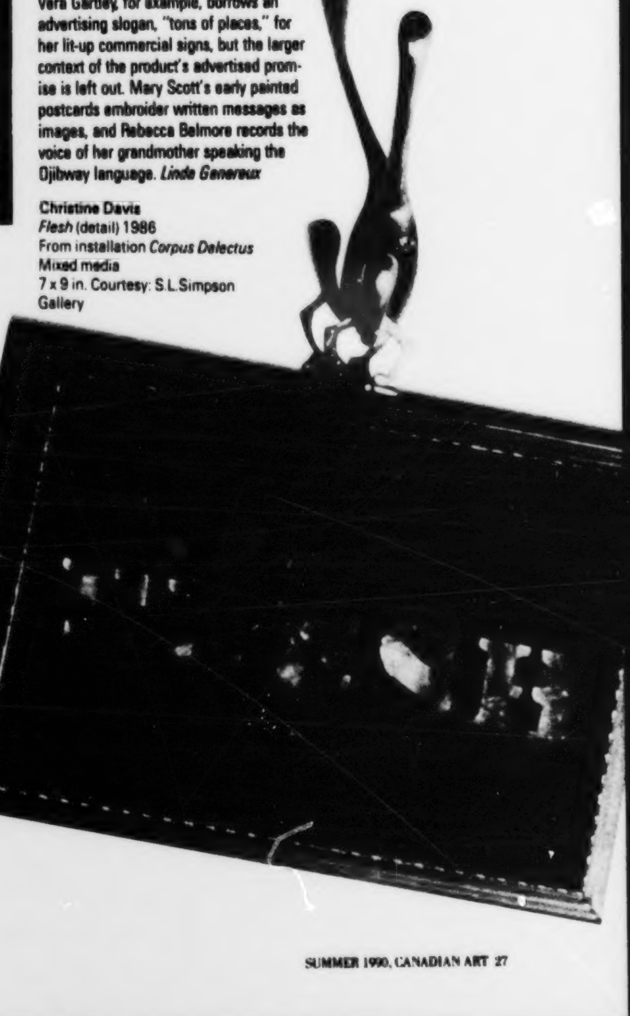
Long before they became part of our common experience, aircraft fascinated architects. Le Corbusier not only made reference to them in his various polemics, he produced a book, *Aircraft* (1935; re-issued by Universe Books, New York, in 1988), dedicated exclusively to the subject.

A two-part exhibition, mounted from the archives of the Canadian Centre for Architecture and curated by Howard Shubert of the CCA's prints and drawings department, is on show in Montreal from May 23 to September 2. Consisting of 25 pieces, *Airport Origins: Three Projects by Lloyd Wright* documents three designs by Lloyd Wright, F.L.W.'s talented but much overshadowed son. Half the exhibition is dedicated to the discursive background for the younger Wright's work: a general historical introduction to early airport architecture and its relationship to city planning, including architectural designs presented from the air, a newspaper report from France on Lindbergh, the Italian Futurists, Le Corbusier's original *Aircraft*, aerial photographs, construction advertisements, and the arcane of aircraft landing instruments. The other half of the exhibition concentrates on three airport designs prepared by Wright in 1929.

The first is for the City of Los Angeles Airport; the second is a private airport — the Boeing Airport in Burbank, California; the last is an entry in a theoretical competition sponsored by the Lehigh Portland Cement Company. None of Lloyd Wright's designs was executed, and his interest in the subject ended in 1929. In many ways this is understandable: the challenge that emerged so suddenly in the late '20s of designing a commercial airport attracted the attention of a broad, technically oriented team of professionals. Aviation and civil engineers were seen to have a greater grasp of the design problems than architects, who found themselves relegated to the role of pavillion designers for waiting rooms and terminals. Nevertheless, Lloyd Wright's designs, integrating the technical, the spatial and the representational, remain inspiring examples of an adventurous spirit that perhaps flew too close to the sun.
Donald McKay

Art Metropole, the Toronto archive of artist-produced multiples and bookworks started over a decade ago by General Idea, is showing *Telling Things* from June 9 to the end of July, an exhibition guest-curated by Toronto artist Arlene Stamp. Using text as a theme, Stamp has drawn together a group of artists exploring the intricacies of language and text. Featuring eight artists — Allyson Clay, Christine Davis, Rae Davis, Vera Gartley, Susan Kealey, Mary Scott, Rebecca Belmore and Denis Lessard — the show is a cross-Canada survey that crosses generational barriers as well.

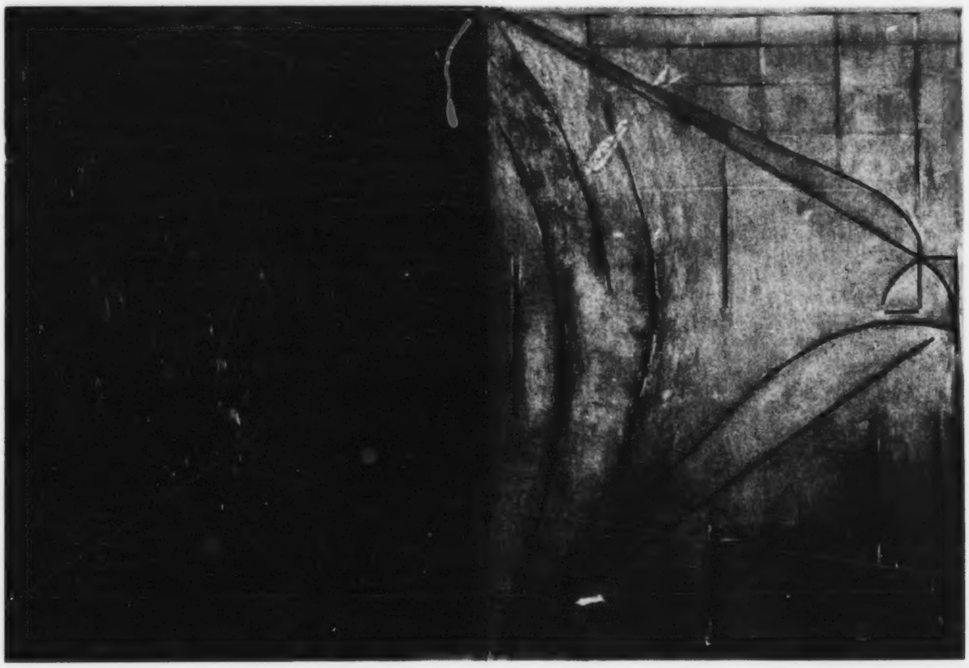
With these artists' works, "Text is used in an objectified way," says Stamp, "and the content is not always accessible through a direct reading of the works. Instead language is being used against itself." Its capacity to clarify is frustrated. Vera Gartley, for example, borrows an advertising slogan, "tons of places," for her lit-up commercial signs, but the larger context of the product's advertised promise is left out. Mary Scott's early painted postcards embroider written messages as images, and Rebecca Belmore records the voice of her grandmother speaking the Ojibway language. *Linda Genereux*



Christine Davis
Flesh (detail) 1986
From installation *Corpus Delectus*
Mixed media
7 x 9 in. Courtesy: S.L.Simpson Gallery

The resurgence of interest in abstraction comes as no surprise to Ron Shuebrook, who has been showing his color-saturated paintings through the Olga Korper Gallery since 1979. His new works, on show until July 4, demonstrate that Shuebrook has never been a cool geometricist. Instead, his canvases are loaded with paint, built up with a sense of sculptural depth, and then reduced with incisions into their surfaces.

"These new paintings are emphatically purposeful," says Shuebrook. "In the painting, the whole and part become an act of tension rather than accidental," he says of his spectrum scale, which ranges from expansive to intimate. *Untitled* (1989), an eight-foot-high diptych of resonant blue butting against a panel of strong primary yellow is both monumental and arresting. With his new paintings, Shuebrook continues to pursue the tenets of abstraction, which, for him, have never lost their vigor. *Linda Genereux*

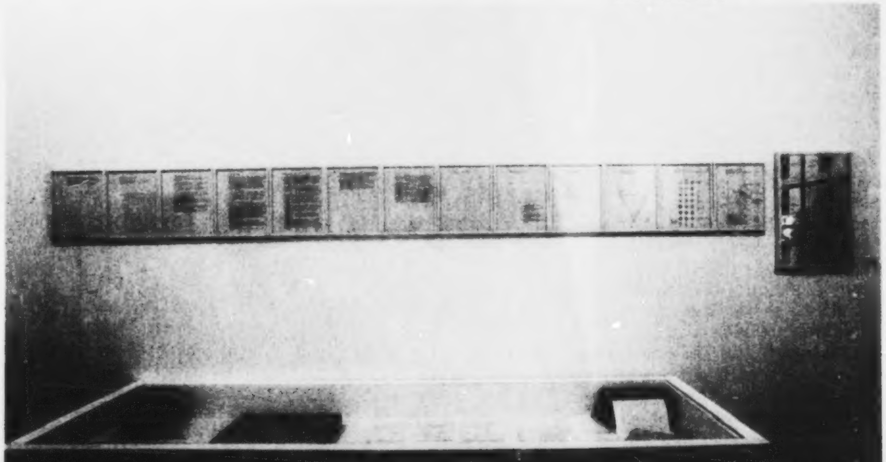


Ron Shuebrook
Untitled 1989
Oil on canvas 8 x 12 ft.
Photo: Tom Moore

A recent spate of exhibitions and retrospectives of the conceptual art movement of the late '60s and early '70s seems to indicate an emergent desire to reassess the legacy of this important period. One of the most significant of these reprises has been *L'art conceptuel, une perspective*, mounted last fall at the Musée d'art moderne de la ville de Paris. This exhibition is showing at the Musée d'art contemporain de Montréal from August 5 to October 21, the only North American stop on its tour. Though the Montreal version is somewhat scaled-down from the original, it is nonetheless very large: the exhibition will present some 150 works by more than 30 artists.

One of the undoubtable ironies of such an exhibition is the massive retrenchment within the institution of work "dematerialized" precisely to escape the condition of commodity objects, by now a well-established contradiction. The "perspective" outlined in the title is one that forecloses on the broader political intentions of the conceptual art movement and situates its emphasis on the shift within art practice from a perceptual/spatial model of the visual arts to a discursive/linguistic one. The exhibition, organized by guest curator Claude Gintz, propounds a lineage that begins with Duchamp, includes precursory work from the 1950s and early '60s (Rauschenberg, Morris, Manzoni) and concludes with the established canon of artists from the mid-'60s and early '70s (Art & Language, Buren, Kosuth, Burgin, Haacke, Nauman, Asher, Graham, Weiner, etc.). A substantial catalogue in English and French accompanies the show and includes a contentious "perspective" by Benjamin H.D. Buchloh (in which the critic delivers broadsides against several of the artists in the exhibition), as well as contributions from such luminaries of the period as Seth Siegelaub and Charles Harrison. *Renee Baert*

Art & Language
Installation. Date n.a.
Photo. M. Dubrocca
Courtesy: Musée d'Art Moderne
de la Ville de Paris



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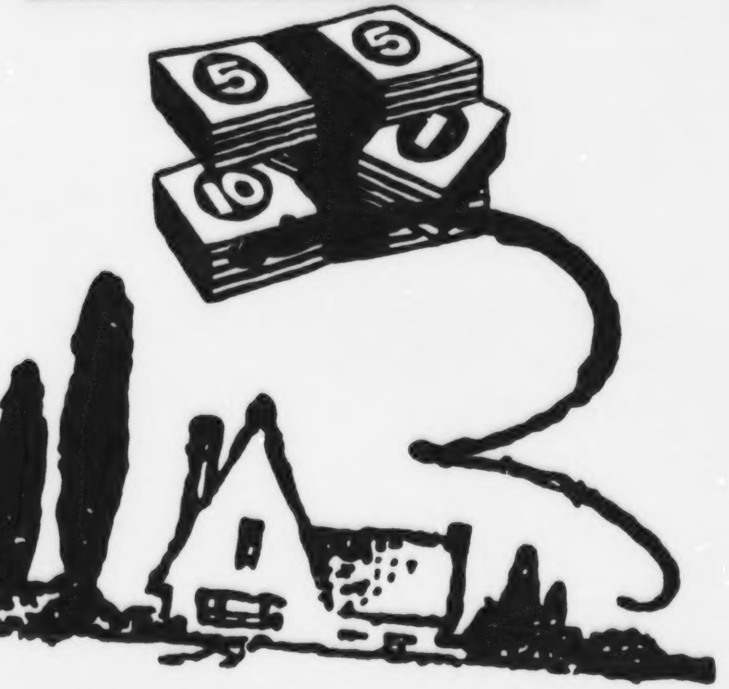


Heather Champ and Brendan Cotter
Do not pass go 1990
Acrylic on canvas
22 ½ x 24 in.

Housing has reached crisis proportions in Toronto, with unprecedented numbers of homeless people tragically coping with life on the city's streets. The escalating spiral of real estate prices is also having a profound impact on the city's arts scene, with soaring rents pushing many of Toronto's cultural movers and shakers into increasingly dodgy work and living spaces.

In response, the curatorial team at The Power Plant — Louise Dompierre, Barbara Fischer and Tom Folland — are putting together *Housing: A Right* (from June 22 to September 3), an exhibit that examines the larger social climate currently squeezing the local cultural scene.

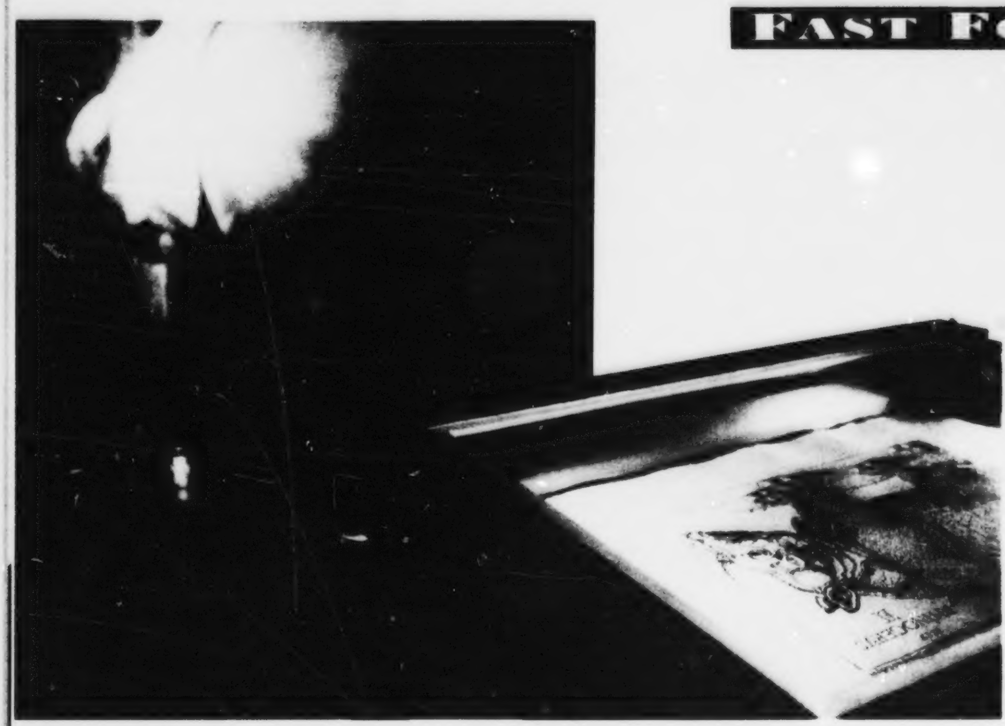
"We wanted to work on it as a group," says Fischer, "because it's an issue that affects us all. What is happening to Toronto? An enormous amount of money goes into development, but the local culture is being displaced. While it might not seem significant yet, young artists are staying away. Housing clearly is at the root of the problem, and the housing crisis is part of a particular kind of social condition." The housing controversy is all-pervasive: located in the heart of the recently developed, high-rent Harbourfront area, The Power Plant as a venue for this show is seen by some as ironic, by others as problematic.

The exhibit includes displays of co-operative housing alternatives and demographic statistics, as well as a non-juried show of works by local artists directly addressing the housing situation. An installation has been commissioned from Rita McKeough. *Deirdre Hanna*

There are people who turn pale and wan at the sound of Salvador Dali's name — people who can't forgive his epic concupiscence or the thousands of blank sheets of paper upon which the maestro flourished his blue-chip signature, or the tarty perfume bottles. For them, Dali will always and only be (as he was crystallized by André Breton, in the art world's best-known anagram) Avida Dollars.

When you get right down to it, however, Dali was avant-garde even in his greed: are today's bureaucratized artists with their through-the-ceiling prices any less culpable? I, for one, can hardly wait to lay my jaded eyes upon what will doubtless be one of the country's least-liked shows — museum director Pierre Théberge's Dali retrospective at the Musée des beaux-arts de Montréal. The exhibition, which includes over 130 of Dali's paintings, prints, objects, even his jewellery, made between 1924 and 1983, runs until July 29. No, *The Persistence of Memory* (1931) is not among the offerings here, but there are many fine things: early portraits like the *Portrait de Luis Buñuel* (1924), *L'énigme de Hitler* (1939), Dali's painted decorations for the Alfred Hitchcock film *Spellbound*, *Madone de Port Lligat* (1949) and the golden and gloriously vulgar *Masque funèbre de Napoléon* (1970) among them. If Dali is offensive, he offends wonderfully. To find him revolting is to be more paranoiac-critical than Dali was himself. *Gary Michael Dault*

Phillipe Halsman
Dali Fishing 1953
"I am always fishing for compliments"
Black and white photograph 7 ¼ x 9 ¼ in.
Copyright Yvonne Halsman



Ian Carr-Harris
After Durer 1989
Installation photo courtesy:
Carmen Lamanna
Gallery

For almost 20 years Ian Carr-Harris has articulately and intelligently addressed the complex role of representation in the history of the Western world. In presenting often contradictory representations of historical and contemporary events, Carr-Harris invites us to consider the manner in which experience and identity are constructed.

In his forthcoming exhibition, *After Dürer*, on show at the Carmen Lamanna Gallery in Toronto from June 30 to July 26, Carr-Harris juxtaposes the well-known 16th-century woodcut of a rhinoceros by the German artist Albrect Dürer with a contemporary film and sound image of a rhinoceros. By comparison, the Dürer print seems highly stylized and overdetermined, revealing less about the physical characteristics of the rhinoceros than it does about the expectations and desires of the European aristocracy. In other circumstances we might marvel at the innocence and naivete of 16th-century Europeans and the comparatively sophisticated abilities of contemporary filmic practice. But within the context of this installation, Carr-Harris rightly turns our attention to the limitations and expectations of contemporary culture. We realize that contemporary representations of nature — with today's filmic conventions of nature photography — despite their claims to objectivity and veracity, are as informed by our own cultural desires as the art of 16th-century Europeans was by theirs. *Bruce Granville*

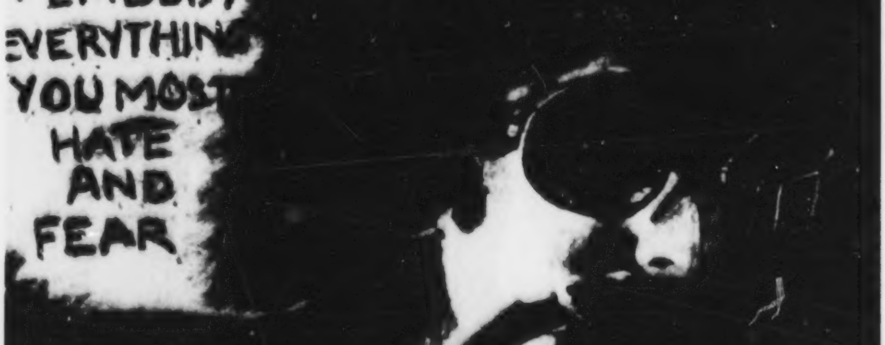
A calling card that Adrian Piper hands to people making racial slurs within her earshot begins: "Dear Friend, I am black. I am sure you did not realize this when you made/laughed at/agreed with that racist remark." Confrontational? You bet. Imagine receiving one of Piper's cards at a dinner party.

A woman of mixed race, raised in Harlem but sent to private schools, the American artist and philosopher looks white but refuses to allow racism or racial stereotyping to pass unchallenged. Passive confrontation, a powerful form of resistance, has been a strategy of Piper's work for 20 years. But if the message of *My Calling (Card) #1* (1986) is pointed, it is also polite: "I regret any discomfort my presence is causing you, just as I am sure you regret the discomfort your racism is causing me."

There is more here than a hard rap on the knuckles with the Golden Rule. As Lowery S. Sims, also black and a contributor to the show's catalogue has observed: "Piper has astutely realized that it is in the realm of etiquette that we reveal our most basic and base notions of human worth and empathy." Sims's catalogue essay, called "Mimicry, Xenophobia, Etiquette and Other Social Manifestations: Adrian Piper's Observations from the Margins," says a mouthful in its title alone about the content and concerns of this courageous artist's first survey show.

Adrian Piper: Reflections 1967-87 was curated by Jane Farver for the Alternative Museum in New York and is circulated by the John Weber Gallery. The aptly named exhibition, which reflects viewers' conscious and subconscious attitudes in their reactions to Piper's confrontations, introduces her body of work to Canadian audiences at The Power Plant in Toronto from May 4 to June 10.

In performance, actions, installations, graphic and video works, and altered photographs, Piper has brought urgency, meaning and personal perspective to bear on issues of identity, appearance and reality, objectification and fear of the Other. *Nancy Tousley*



Adrian Piper
I Embody... 1975
Poster 24 x 36 in. Photo courtesy:
John Weber Gallery

FAST FORWARD

Painter Sandra Meigs has recently confronted the high cost of making art with a new business venture called Velvet and Vinyl. Working out of her Toronto storefront studio, she has turned her street-level front room into a showroom featuring reupholstered pieces from the 1930s to 1960s. A revolving pedestal in the window displays a 1930s chair rejuvenated in 1950s antique rayon and a '30s chair in plush purple velvet.

Inspired by the "inventiveness of furniture," as Meigs puts it, its visual stimulus and its similarity to the physicality of sculpture, Meigs is now using furniture upholstery to fund her future artistic endeavors. Meigs doesn't cut corners; she emphasizes that every piece is executed "the best way," with new springs, webbing and stuffing as needed. She has also begun a new series of oil paintings that are as labor-intensive as the reupholstering. Nevertheless, she hopes to expand Velvet and Vinyl and has no worries about dividing her attention between furniture and art. "I know I am a serious artist and I have no fear of losing that." *Debbie Ross*

Sandra Meigs
Showroom - Velvet and Vinyl

The Matrix (Victor Moscoso/ Neon Rose) Posters
Chambers Brother - Woman in Glasses 1967
14 x 20 in.

Toronto's Royal Ontario Museum goes from grandiose to groovy with *San Francisco Psychedelic: Posters of the Sixties*. Curated by Howard Collinson, the show features more than 50 vintage poster prints from the ROM's collection, including designs for concert promotions, *The Joint Show* at San Francisco's Moore Gallery, and posters created and sold as artworks. The exhibition runs until September 23. *Debbie Ross*

Emily Carr
Sky 1935-36
Oil on wove paper
23 x 36 in. Courtesy: The
National Gallery of Canada

This summer, the spirituality of Emily Carr (1871-1945) fills the National Gallery in a major retrospective of her lifetime achievement in art. The show, held in celebration of the 20th anniversary of the Report of the Royal Commission on the Status of Women, explores the themes of nature and the influence of the West Coast Indians using many of Carr's lesser-known works.

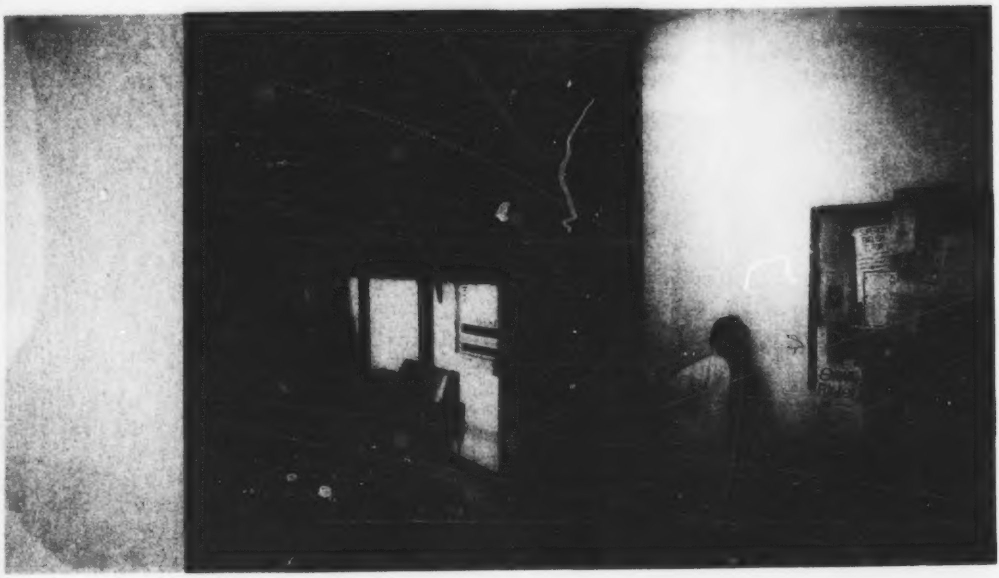
At a time when romantic landscape painting of the 19th century was fading, Canada's preeminent earthwoman revitalized a declining tradition with promiscuous brushwork and haunting images borrowed from Indian villages. It is to Emily Carr, whom the West Coast Indians called Klee Wyck or Laughing One, and who described herself as "a little old lady on the edge of nowhere," that the country owes an elevated sense of time and place.

The exhibition, which features 180 oils, watercolors, drawings and sketchbook notations, encompasses Carr's shifting styles, beginning with her early watercolors of Alert Bay, vibrant, Cezanne-like interpretations of the French landscape, stoic monuments like *Totem By The Ghost Rock* (c.1912), and the final, sculptural environments which spoke of Van Gogh, the divinity and her visionary state of mind. Curated by Doris Shadbolt of Vancouver, the show runs from June 29 to September 3. *Lisa Rochon*

The Agnes Etherington Art Centre will show Ian Wallace's special project, *The Idea of the University* (from August 12 to October 7), a series consisting of 16 "photo-paintings."

Ian Wallace is the senior member of a group of Vancouver artists that includes Jeff Wall, Rodney Graham, Roy Arden and Ken Lum, who have become internationally known for their work with photographic and conceptual idioms.

In recent years Wallace has become known for works that combine a photographic image and monochrome painting. In these works he establishes a dialectic between the purity of abstraction and images from everyday life. *The Idea of the University* focuses on depictions of reading, conversing and interactions between individuals and different technologies of information retrieval. Wallace's semiotic eye brings out cultural signs within which knowledge of the world is produced on a university campus. Using seemingly casual "snapshots," Wallace has emphasized lassitude, which gives the series an air of melancholy. The project has a polemical aspect — it harbors a demand that artistic practice be recognized as a form of research which, like other disciplines of the university, produces knowledge. *Scott Watson*



Ian Wallace
Two sections from *Idea of University* 1990
Color photograph laminated on
canvas with acrylic

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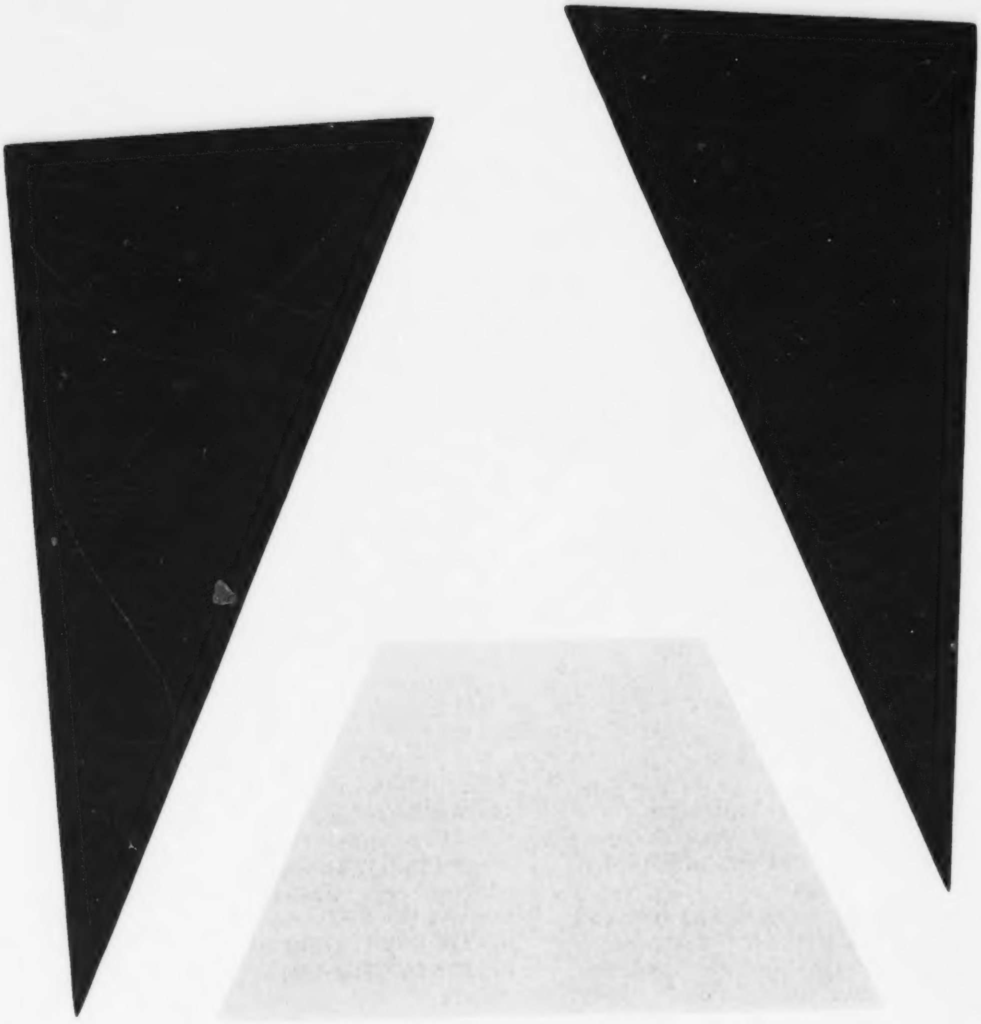

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YEAR ESTABLISHED/ANNEE DE FONDATION : 1975
WORK SHOWN: CONTEMPORARY CANADIAN PAINTINGS,PRINTS AND DRAWINGS, GLASS AND CERAMICS
EXPOSITIONS :PEINTURES, GRAVURES ET DESSINS CONTEMPORAINS CANADIENS, VERRE ET CERAMIQUE.
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WORK SHOWN: CONTEMPORARY & HISTORICAL CANADIAN ART, ART FROM THE MARITIMES, 19TH & 20TH CENTURY CANADIAN MASTERS, EARLY MAPS OF CANADA
EXPOSITIONS : ART CANADIEN HISTORIQUE ET CONTEMPORAIN, ART DES MARITIMES, MAETRES CANADIENS DU 19ieme ET 20ieme SIECLE, ANCIENNES CARTES GEOGRAPHIQUES DU CANADA.
-Frank D. Allison, Miller Brittain, David Caldwell, Lindee Climo, Alex Colville, SusanCrichton, Richard Davis, Ann Dow Lee, Christopher Gorey, David Haigh, Harry Hamm, Jack Humphrey, Joy Laking, Jay Langford, Vicki MacLean, John McNab, Don Pentz, Christopher

att, Joseph Purcell, Bruce Rickett, Gerald Roach, William Roberts, ison Robertson, Karl Spital, Nancy Stevens, Anna Syperek, Gail ttle, J. Franklin Wright, Leroy Zwicker

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EURES D'OUVERTURE ESTIVALES : Ferme.
EAR ESTABLISHED/ANNEE DE FONDATION : 1960
ORK SHOWN: 20TH CENTURY INTERNATIONAL ITHOGRAPHS, DRAWINGS, PAINTINGS & SCULPTURE
XPOSITIONS : SCULPTURES ET PEINTURES NTERNATIONALES DU 20ieme SIECLE.
Milton Avery, Francis Bacon, Georg Baselitz, Fernando Botero, Georges Braque, Alexander Calder, Marc Chagall, Nikki de St. Phalle, Sam Francis, Alberto Giacometti, David Hockney, Roy Lichtenstein, Joan Miro, Henry Moore, A.R. Penck, Pablo Picasso, James Rosenquist, Victor Vasarely

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HEURES D'OUVERTURE : Du mardi au samedi : 11h - 17h30.
YEAR ESTABLISHED: 1976
WORK SHOWN: CONTEMPORARY CANADIAN PAINTINGS, SCULPTURE, DRAWINGS & ORIGINAL PRINTS
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CONTEMPORAINES CANADIENNES.
-John Anderson, Alistair Bell, Mieke Bevelander, Claude Breeze, Tom Campbell, Sydney Drum, Edward Epp, Roly Fenwick, Henri Boyer de la Giroday, Ted Godwin, Martin Honisch, Don Jarvis, Nancy Kembry, Brian Kipping,Marty Levenson, Helen Lucas, Art Lucs, Hugh Mackenzie, Robert Marchessault, Roz Marshall, Mimi Matte, Vaughn

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HEURES D'OUVERTURE ESTIVALES : Juillet et août : sur rendez-vous.
YEAR ESTABLISHED: 1966
WORK SHOWN: CANADIAN & INTERNATIONAL PAINTING, SCULPTURE, WORKS ON PAPER & PRINTS, ART GLASS NATIVE INDIAN ART, INUIT ART
EXPOSITIONS : PEINTURES, SCULPTURES, OEUVRES SUR PAPIER ET GRAVURES INTERNATIONALES ET CANADIENNES, OEUVRES D'ART EN VERRE, ART AUTOCHTONE, ART INUIT.
-Chris Bacon, Alan Barnard, Robert Bateman, Alan Bateman, Carl Beam, Vincent Bomberry, Raymond Harris Ching, Alex Colville, John Gardiner Crawford, Anna Dickinson, Shirley Elford, Joseph Jacobs, Frank Panabaker, Robert Peachey, Stephen Proctor, Mitsu Ikemura, Leo Mol, Thomas Quinn, E. Robert Ross, Allen Sapp, Jamie Sherman, Wayne Skye, Benjamin Thomas, David Wong, Andrew Wyeth, James Wyeth

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YEAR ESTABLISHED/ANNEE DE FONDATION : 1960
WORK SHOWN: CONTEMPORARY CANADIAN PAINTING, SCULPTURE, WORKS ON PAPER AND INSTALLATION
EXPOSITIONS : PEINTURES, SCULPTURES, OEUVRES SUR PAPIER ET INSTALLATIONS CONTEMPORAINES CANADIENNES.
-John Brown, Ian Carr-Harris, Magdalen Celestino, Robin Collyer, Marc deGuerre, Paterson Ewen, Murray Favro, Robert Fones, Magdalen Celestino, Mary Janitch, Rae Johnson, Joseph Kosuth, Ron Martin, Louise Noguchi, Reinhard Reitzenstein, John Scott, Vincent Tangredi, Joanne Tod, Colette Whiten, Robert Wiens, Shirley Wiitasalo

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YEAR ESTABLISHED/ANNEE DE FONDATION : 1979
WORK SHOWN: CONTEMPORARY & HISTORICAL, CANADIAN & INTERNATIONAL FINE ART PHOTOGRAPHY & SCULPTURE.
-Joan Birchwood, Robert Bourdeau, Mary Bourdeau, Irma Eibich, Barbara Cole, Gail Harvey, Martha Henrickson, Bill Horeis, David Laurence, Carol Marino, Roger Mulligan, Alex Neumann, Sim Posen, John Reeves, Deborah Samuel, Cylla Von Tiedemann, Rick Zolkower, Burt Covit, Suzanne Gauthier, Carol Gibson Kennedy, Thaddeus Holownia, Randy Saharuni, Ray Van Dusen, Jim Caswell, Nigel Scott, B.A. King

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HEURES D'OUVERTURE : Du mardi au samedi : 11h - 18h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1959
WORK SHOWN: CONTEMPORARY CANADIAN & INTERNATIONAL PAINTING, SCULPTURE AND WORKS ON PAPER
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CONTEMPORAINES CANADIENNES ET INTERNATIONALES.
-Peter Aspell, Walter Bachinski, George Boileau, Ray Cattell, Ken Danby, Sorel Etrog, Estate of Gershon Iskowitz, John McKee, David Pellettier, Jim Reid, Jean-Paul Riopelle, Robert Scott,Michael Stefura,Michael Thompson, Karel Appel, Michael Bennett, Sam Francis, Rainer Gross, Paul Jenkins, Lester Johnson, Ramon Roig,William Scott,Antoni Tapies,Tatino Salome

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HEURES D'OUVERTURE : Du lundi au samedi : 10h30 - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION :1973
WORK SHOWN: CANADIAN & AMERICAN POST-WAR PAINTING AND SCULPTURE
EXPOSITIONS : SCULPTURES ET PEINTURES CANADIENNES ET AMERICAINES DE L'APRES-GUERRE.
-David Blackwood, Stanley Boxer, Christopher Broadhurst, Brian Burnett, Estate of Jack Bush, Anthony Caro, Friedel Dzubas, Helen Frankenthaler, Harold Feist, Joseph Drapell, Douglas Haynes, Kenneth Lochhead, Kenneth Noland, Rebecca Perehudoff, Alan Reynolds, JulesOlitski,Lawrence Poons, Charles Robb, Doug Stone, Bobby Tamo, Harold Town, Andre Fauteux, Carol Sutton, Wynona Mulcaster, Reta Cowley

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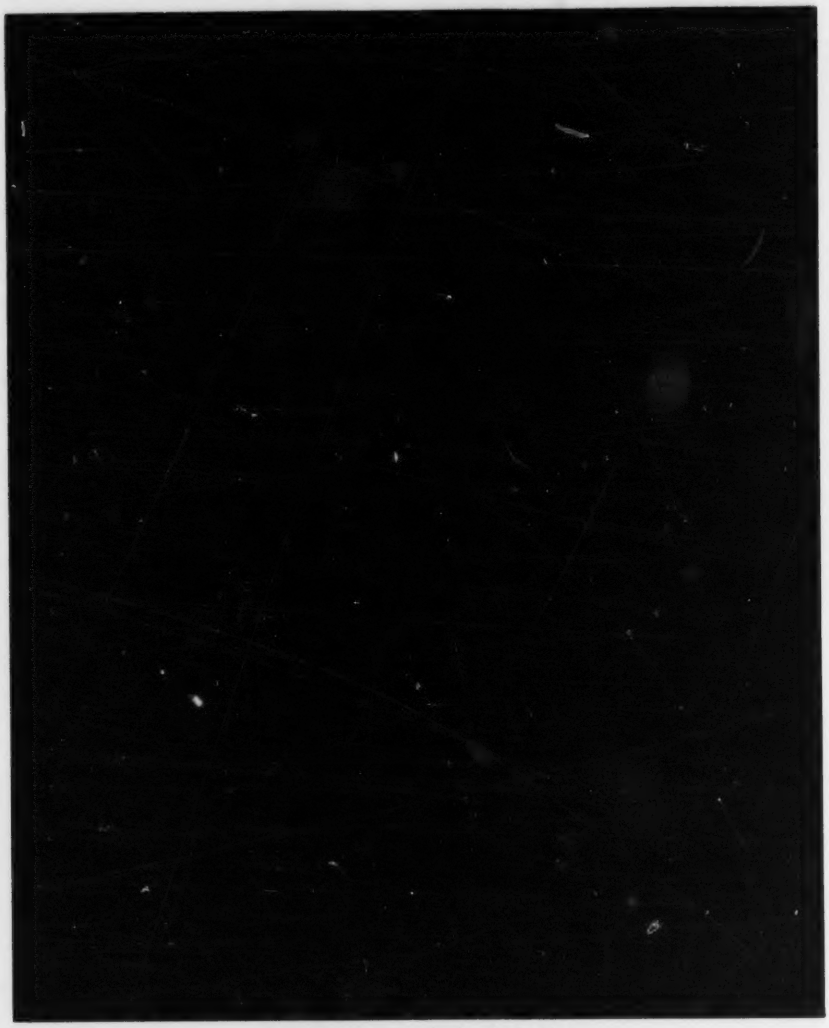
GERALD ROACH



Gerald Roach, Swimmer*, oil on board, 60 x 48 in.*

Born in Windsor, Nova Scotia and studied at Nova Scotia College of Art and Design. Has lived and worked in Halifax and Montréal but is now painting in the beautiful, but rugged landscape of Cape Breton's Margaree Valley. Roach's work is strongly influenced by Renaissance painting, and particularly by the work of Caravaggio and Rembrandt. His work is represented in many public and private collections in Canada, the United States and South America including:

Marshall Field Permanent Collection, Chicago, Illinois Montréal Museum of Fine Arts
Confederation Centre Art Gallery and Museum, Charlottetown, P.E.I. National Film Board of Canada, Montréal
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YEAR ESTABLISHED/ANNEE DE FONDATION : 1970
WORK SHOWN: INUIT ART FROM ACROSS THE CANADIAN ARCTIC, PLUS ALASKA & GREENLAND: SCULPTURE, WORKS ON PAPER, WALLHANGINGS & ANTIQUITIES
EXPOSITIONS : ART INUIT DE L'ALASKA AU GROENLAND: SCULPTURES, OEUVRES SUR PAPIER, MURALES ET ANTIQUITES.
-Karoo Ashevak, Judas Ooloolah, Jessie Oonark,Pauta, Parr, Nick Sikkuark, Joe Talirunili

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HEURES D'OUVERTURE : Du mardi au vendredi : 10h - 18h et samedi : 10h30 - 18h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1955
WORK SHOWN: CONTEMPORARY CANADIAN PAINTING, SCULPTURE & WORKS ON PAPER EARLY NORTH AMERICAN INDIAN ART & ARTIFACTS
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CONTEMPORAINES CANADIENNES, ARTEFACTS ET ART AUTOCHTONE ANCIENS DE L'AMERIQUE DU NORD.
-Tom Burrows, Graham Coughtry, Stephen Cruise, Gathie Falk, Mark Gomes, Igor Khazanov, William Kurelek, Robert Markle, John Meredith, Ania Parie, Mark Prent, Ed Radford, Gordon Rayner, John Ivor Smith, Michael Snow, Angus Trudeau, Joyce Wieland, Lorne Wagman

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HEURES D'OUVERTURE :Du lundi au samedi : 10h - 18h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1974
WORK SHOWN: GROUP OF SEVEN & THEIR CONTEMPORARIES, CONTEMPORARY CANADIAN ART, 19TH CENTURY HISTORICAL & TOPOGRAPHICAL PAINTINGS & WATERCOLOURS CANADIAN POST-WAR & AVANT-GARDE
EXPOSITIONS : GROUPE DES SEPT ET LEURS CONTEMPORAINS, ART CONTEMPORAIN CANADIEN, AQUARELLES ET PEINTURES TOPOGRAPHIQUES ET HISTORIQUES DU 19ieme SIECLE.
-Marcel Barbeau, Antoine Bittar, George Boyer, John Hawkins, John Kasyn, Claude Langevin, Paul Tex Lecor, Bernice Fenwick Martin, Pauline Paquin,Gaston Rebry, Regolo Ricci, Phillip Surrey, Arto Yuzbasiyan

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YEAR ESTABLISHED/ANNEE DE FONDATION : 1979
WORK SHOWN: CONTEMPORARY CANADIAN ABSTRACT PAINTING AND SCULPTURE INTERNATIONAL ABSTRACT PAINTING AND SCULPTURE
EXPOSITIONS : SCULPTURES ET PEINTURES ABSTRAITES CANADIENNES CONTEMPORAINES, SCULPTURES ET PEINTURES ABSTRAITES INTERNATIONALES.
-David Bolduc, Andrea Bolley, Bob Cole, Robert Cronin, Judy Dolnick, Michele Drouin, Paul Fournier, Robert Goodnough, Kathleen M. Graham, PeterJohnston, Stephanie Kirschen-Cole, Robert Natkin, Catherine Perehudoff, Gerardo Ramirez, Paul Sloggett, Daniel Solomon

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HEURES D'OUVERTURE : Du mardi au samedi : 10h-17h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1975
WORK SHOWN: CONTEMPORARY CANADIAN PAINTING, SCULPTURE & WORKS ON PAPER, BRONZE MULTIPLES
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CONTEMPORAINES CANADIENNES, BRONZES.
-Gigino Falconi, Edward Falkenberg, Fred Hagan, William McElcheran, Walter Bachinski, Don Bonham Abraham Etungat, David Pellettier, Pauta Saila, Michael Snow, Tony Urquhart

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HEURES D'OUVERTURE : Du mardi au samedi : 11h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1974
WORK SHOWN: 20TH CENTURY MODERN & CONTEMPORARY PAINTING & SCULPTURE CANADIAN PAINTINGS

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EXPOSITIONS : PEINTURES CONTEMPORAINES ET MODERNES DU 20ieme SIECLE, PEINTURES CANADIENNES.
-Milton Avery, Ronald Boaks, Russell Drisch, Barker Fairley, Janet Fish, Rafael Goldchain, Al Held, Hans Hoffman, Wolf Kahn, Karen Kulyk, Suzanne Olivier, Bobbie K Owens, Philip Pearlstein, Margaret Priest, George Rickey, Chinkok Tan

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Saturday: 9:30 a.m. - 3:00 p.m.
HEURES D'OUVERTURE : Du mardi au samedi : 9h - 17h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1954
WORK SHOWN: INUIT SCULPTURE &WORKS ON PAPER CONTEMPORARY CANADIAN PAINTING & SCULPTURE
EXPOSITIONS : SCULPTURES ET OEUVRES SUR PAPIER INUITS, PEINTURES ET SCULPTURES CONTEMPORAINES CANADIENNES ET AMERICAINES.
-Marvin Besunder, Richard Billmeir, Roger Cavalli, Angela Houpt, Judy Sale, David Wright

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SUMMER HOURS: Closed during July & August
HEURES D'OUVERTURE : Du mardi au vendredi : 10h - 16h.
HEURES D'OUVERTURE ESTIVALES : Ferme en juillet et août.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1960
WORK SHOWN: 19TH & 20TH CENTURY CANADIAN PAINTING GROUP OF SEVEN AND THEIR CONTEMPORARIES
EXPOSITIONS : PEINTURES CANADIENNES DU 19ieme ET 20ieme SIECLE, GROUPE DES SEPT ET LEURS CONTEMPORAINS.
-Frederick S. Coburn, Daniel Fowler, Robert Genn, Elizabeth McGillivray Knowles, Farquhar McGillivray Knowles, Thomas Mower ,Martin, Manly Macdonald, Horatio Walker, Goodridge Roberts, Homer Watson

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HEURES D'OUVERTURE : Du mardi au samedi : 10h - 17h30.
WORK SHOWN: CONTEMPORARY CANADIAN & INTERNATIONAL PAINTING, SCULPTURE & WORKS ON PAPER.
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CONTEMPORAINES CANADIENNES ET INTERNATIONALES.
-Alex Colville, Joe Fafard, Ivan Eyre, John Fox, Alex Katz, Jean

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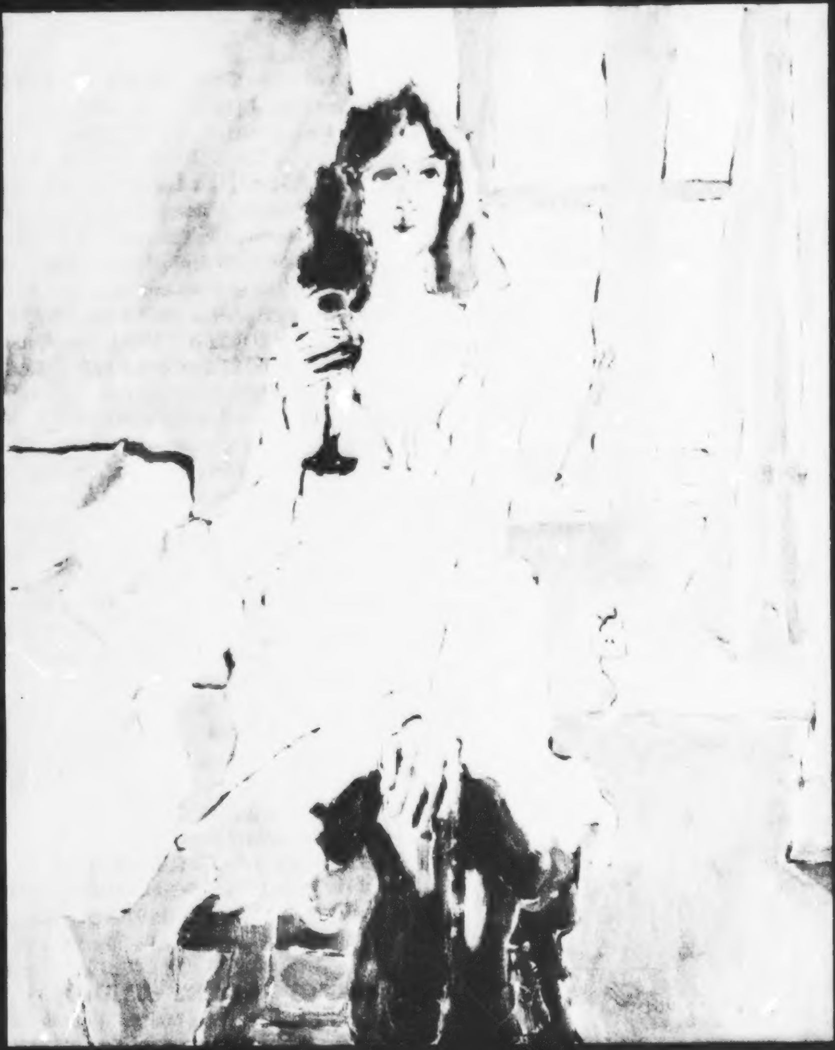

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HEURES D'OUVERTURE : Du mardi au samedi : 9h30 - 17h30.
HEURES D'OEUVERTURE ESTIVALES : Du mardi au samedi : 10h - 17h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1978
WORK SHOWN: CONTEMPORARY CANADIAN ART, CONTEMPORARY BRITISH & AMERICAN ART, 20TH CENTURY MASTERS, INUIT SCULPTURE.
EXPOSITIONS : ART CONTEMPORAIN CANADIEN, ART AMERICAIN ET BRITANNIQUE CONTEMPORAINS, MAETRES DU 20ieme SIECLE, SCULPTURE INUIT.
-David Alexander, Dorothy Knowles, Ray Mead, William Perehudoff, Pat Service, Jeffrey Spalding, Ivor Abrahams, Lynn Chadwick, Raoul Dufy, Henri Hayden, Henri Matisse, Robert Rauschenberg, Frank Stella, Andy Warhol

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HEURES D'OUVERTURE : Du mardi au samedi : 10h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1969
WORK SHOWN: CONTEMPORARY CANADIAN PAINTING, SCULPTURE & WORKS ON PAPER, CONTEMPORARY AMERICAN CERAMICS
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CONTEMPORAINES CANADIENNES, CERAMIQUES CONTEMPORAINES, AMERICAINES.
-Patrick Amiot, John B. Boyle, Antoine Dumas, RCA, Denise Ireland, Brian Jones, Isabel Kann, Tony Luciani, Jordan MacLachlan, Valerie Palmer, Rosemary Sloot, Vivian Thierfelder, Lindee Climo, Diana Dean, Graham Fowler, Susan D. Shantz, Joseph Jacobs, Estate of Jack Chambers

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SUMMER HOURS: During July & August: Closed Saturdays
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HEURES D'OUVERTURE ESTIVALES : Ferme les samedis en juillet et août
YEAR ESTABLISHED/ANNEE DE FONDATION : 1969
WORK SHOWN: 18TH, 19TH & EARLY 20TH CENTURY EUROPEAN PAINTINGS CONTEMPORARY INTERNATIONAL ARTISTS
EXPOSITIONS : PEINTURES EUROPEENNES DU 18ieme, 19ieme ET DEBUT DU 20ieme SIECLE, ARTISTES LATINO-AMERICAINS ET EUROPEENS CONTEMPORAINS.

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YEAR ESTABLISHED/ANNEE DE FONDATION : 1973
WORK SHOWN: CONTEMPORARY CANADIAN PAINTING, SCULPTURE & WORKS ON PAPER
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CONTEMPORAINES CANADIENNES.
-Kim Andrews, Ilan Averbuch, Roland Brener, Louis Comtois, Susanna Heller, Lucio De Heusch, Yves Gaucher, Hugh LeRoy, Claude Luneau, Claude Mongrain, Greg Murdock, John Noestheden, Bobbie Oliver, Leopold Plotek, Roland Poulin, Helen Sebelius, Ron Shuebrook, Eric Snell, Patrick Thibert, Tim Whiten, Ilan Averbuch

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HEURES D'OUVERTURE : Du mardi au samedi : 9h - 17h.
HEURES D'OUVERTURE ESTIVALES : Du mardi au vendredi : 9h - 17h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1842
WORK SHOWN: PROMINENT CANADIAN ARTISTS, GROUP OF SEVEN & THEIR CONTEMPORARIES, OLDEST FIRM IN THE DOMINION DEALING WITH FINE ART
EXPOSITIONS : ARTISTES CONTEMPORAINS CANADIENS, GROUPE DES SEPT ET LEURS CONTEMPORAINS. LA PLUS ANCIENNE GALERIE DE BEAUX-ARTS AU CANADA.
-Franklin Arbuckle, Geoffrey Armstrong, Leonard Brooks, Alfred J. Casson, Alan Collier, Pat Fairhead, Michael French, John Gould, Peter Harris, Mackay Houstoun, Philippa Hunter, Paul Kelley, Mary

1990 • FALL EXHIBITIONS

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HEURES D'OUVERTURE ESTIVALES : Du mardi au samedi : 9h30 - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1950
WORK SHOWN: CONTEMPORARY CANADIAN ART, INUIT SCULPTURE & PRINTS FEATURING FINE SOAPSTONE & WHALEBONE CARVINGS
ANNUAL CAPE DORSET PRINT COLLECTION
EXPOSITIONS : ART CONTEMPORAIN CANADIEN, GRAVURES ET SCULPTURES INUITS.
-Walter Bachinski, Barbara Ballachey, Ron Bolt, Ray Cattell, Yehouda Chaki, Ken Danby, Tom Forrestall, Jerry Grey, Ted Harrison, John Hartman, Gershon Iskowitz, Peter Johnston, Duncan de Kergommeaux, Kenneth Lochhead, Helen Lucas, Frank Mayrs, Victor Mateo, Ann McCall, Irene Monttadelli, Daphne Odjig, Toni Onley, Rebecca Perehudoff, William Perehudoff, Leslie Poole, Gerardo Ramirez, Ettie Richler-Prazoff, Valerie Roos, Valerie Ryan, Allen Sapp, Seymour Segal, Paul Sloggett, Gordon Smith, Mary Thomson, Harold Town, John Webster

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SUMMER HOURS: During July and August: Closed Saturday
HEURES D'OUVERTURE : Du mardi au samedi : 10h - 18h.
HEURES D'OUVERTURE ESTIVALES : Ferme les samedis en juillet et août
YEAR ESTABLISHED/ANNEE DE FONDATION : 1973
WORK SHOWN: CONTEMPORARY CANADIAN AND AMERICAN PAINTING & SCULPTURE
EXPOSITIONS : PEINTURES ET SCULPTURES CONTEMPORAINES CANADIENNES ET AMERICAINES.
-Mac Adams, Barbara Astman, Melvin Charney, David Craven, Ric Evans, Eric Fischl, Charles Gagnon, April Gornik, Betty Goodwin, Will Gorlitz, Paul Hutner, Douglas Kirton, Harold Klunder, Bernie Miller, Tony Scherman, Howard Simkins, Robert Youds, Tim Zuck

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HEURES D'OUVERTURE : Du mardi au samedi : 11h - 18h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1980
WORK SHOWN: INTERNATIONAL CONTEMPORARY PAINTING, SCULPTURE & WORKS ON PAPER
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CONTEMPORAINES INTERNATIONALES.
-Shelagh Alexander, Brian Boigon, David Clarkson, Christine Davis, Judith Doyle, Gordon Lebredt, Robert McNealy, Andy Patton, Judith Schwarz, Nancy Spero, David Tomas, Renee Van Halm, Doug Walker, Carol Wainio, Carolyn White

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SUMMER HOURS: During August: Closed Saturday
HEURES D'OUVERTURE : Du mardi au samedi : 10h - 17h30.
HEURES D'OUVERTURE ESTIVALES : Ferme les samedis en août
YEAR ESTABLISHED/ANNEE DE FONDATION : 1950
WORK SHOWN: CONTEMPORARY CANADIAN PAINTING & INTERNATIONAL PAINTING, SCULPTURE & WORKS ON PAPER, CANADIAN MASTERS
EXPOSITIONS : PEINTURES CONTEMPORAINES CANADIENNES, PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER INTERNATIONALES, MAETRES CANADIENS.
-Herb Ariss, Eric Atkinson, Phillip Aziz, Anne Barry, Ed Bartram, Darrell Bell, Geri Binks, Ron Bolt, Alex Cameron, Greg Curnoe, Duncan De Kergommeaux, Pat Fairhead, Roly Fenwick, Erik Gamble, Geoffrey Holdsworth, Bert Kloezeman, Gino Lorcini, Ron Martin, Clark McDougall, Gary Nixon, William Roberts, Ray Robinson, Allan Smutylo,TonyUrquhart, John Ward

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HEURES D'OUVERTURE : Du mardi au samedi : 9h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1948
WORK SHOWN: CONTEMPORARY & HISTORICAL CANADIAN PAINTING, SCULPTURE & WORKS ON PAPER, GROUP OF SEVEN & THEIR CONTEMPORARIES
EXPOSITIONS : PEINTURES, SCULPTURES ET OEUVRES SUR PAPIER CANADIENNES HISTORIQUES ET CONTEMPORAINES, GROUPE DES SEPT ET LEURS CONTEMPORAINS.
-David Alexander, Leon Bellefleur, Ray Cattell, Roger Cavalli, Horace Champagne, Stanley Cosgrove, Jennifer Dickson, Dale Dunning, Kosso Eloul, Marcel Fecteau, Richard Gorman, Angela Houpt, Philippa Hunter, Agnes Ivan, John Kasyn, Yves Laroche, C. Anthony Law, Rita Letendre, Henri Masson, Charlotte Mensforth, Robert F.M. McInnis, David Pellettier, Joe Plaskett, Jeanne Rheaume, Tom

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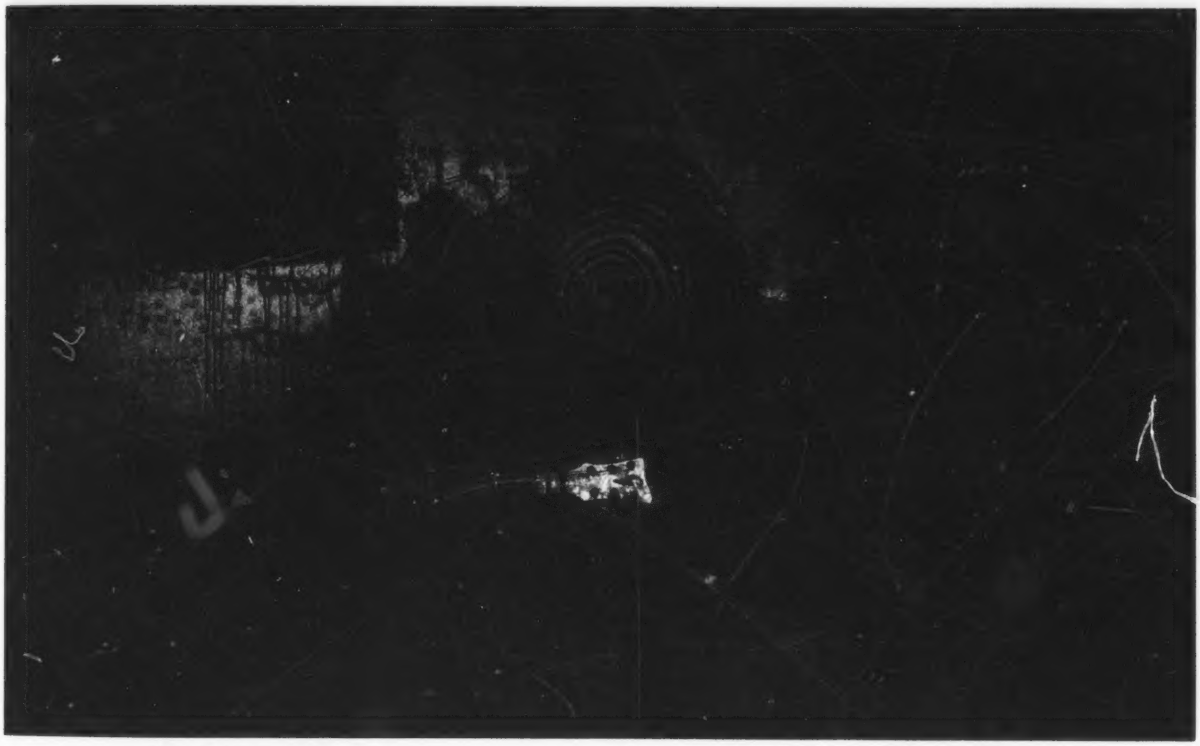
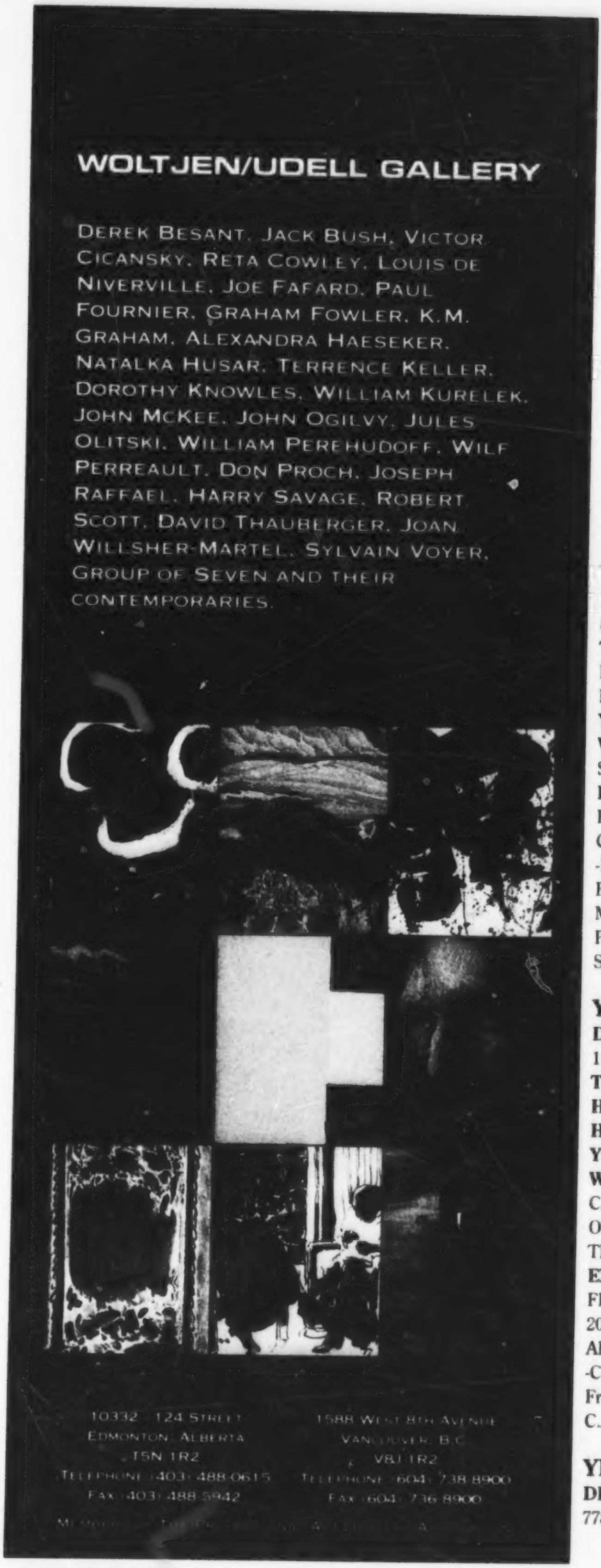


The Guitarist, 1987, cibachrome transparency in a fluorescent light display case, 119 cm x 190 cm

EXHIBITION LIST

Steves Farm, Steveston, 1980 *Abundance*, 1985
Diatribe, 1985 *The Agreement*, 1987 *The Guitarist*, 1987
The Quarrel, 1988 *Eviction Struggle*, 1988

778 KING STREET WEST, TORONTO, CANADA M5V 1N6



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YEAR ESTABLISHED/ANNEE DE FONDATION : 1978
WORK SHOWN: CONTEMPORARY CANADIAN PAINTING & WORKS ON PAPER.
-Ric Evans, Conrad Furey, Janine Gamache-Paquet, Dan Hudson, Christopher Kier, Jamie Lyons, Doris McCarthy, Emily McIntosh, Blair Paul, Jaan Poldaas, Eric de Tarragon, John Webster

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HEURES D'OUVERTURE : Du mardi au samedi : 11h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1968
WORK SHOWN: CONTEMPORARY CANADIAN PAINTING, SCULPTURE, WORKS ON PAPER & INSTALLATION
EXPOSITIONS : PEINTURES, SCULPTURES, OEUVRES SUR PAPIER ET INSTALLATIONS CONTEMPORAINES CANADIENNES.
-David Barnett, David Bierk, Sorel Cohen, Joseph Devellano, Dulcie Foo Fat, Janice Gurney, John Hall, George Hawken, Landon Mackenzie, Doris McCarthy, Guido Molinari, Carroll Moppett, Evan Penny. Ted Rettig, Brent Roe, Cynthia Short, Arlene Stamp, Jim Stewart, Richard Storms, Tony Urquhart, Estate of John Clark

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HEURES D'OUVERTURE : Du lundi au vendredi : 10h - 17h
YEAR ESTABLISHED/ANNEE DE FONDATION : 1975
WORK SHOWN: 19TH & 20TH CENTURY INTERNATIONAL & CANADIAN PAINTINGS, WATERCOLOURS,DRAWINGS & ORIGINAL PRINTS, "LES MAITRES DE L'AFFICHE", INUIT & TRIBAL ART
EXPOSITIONS : PEINTURES ET OEUVRES SUR PAPIER FRANEAISES, ANGLAISES ET CANADIENNES DU 19ieme ET 20ieme SIECLE, LES MAETRES DE L'AFFICHE, SCULPTURES AFRICAINES ET INUITS.
-Conyers Barker, RCA, Barbara Carroll, Dean Carr Charters, Eric Freifeld, Helmut Gransow, RCA, Bain Ireland, Jerzy Kolacz, RCA, C.Anthony Law, Edwina Sandys

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DAVID BOLDUC

Rice, 1990, A/C, 78" x 76"

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YEAR ESTABLISHED/ANNEE DE FONDATION : 1988
WORK SHOWN:CONTEMPORARY CANADIAN WORKS AND INTERNATIONAL WORKS
EXPOSITIONS : OEUVRES CONTEMPORAINES CANADIENNES ET OEUVRES INTERNATIONALES.

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Saturday: 9:00 a.m. - 5:00 p.m.
HEURES D'OUVERTURE : Du lundi au samedi : 9h - 17h30
YEAR ESTABLISHED: 1970
WORK SHOWN: GROUP OF SEVEN & THEIR CONTEMPORARIES, CONTEMPORARY CANADIAN PAINTING & SCULPTURE, 19TH & 20TH CENTURY CANADIAN & EUROPEAN PAINTINGS
EXPOSITIONS : GROUPE DES SEPT ET LEURS CONTEMPORAINS, PEINTURES ET SCULPTURES CONTEMPORAINES CANADIENNES, PEINTURES EUROPEENNES DU 19ieme ET 20ieme SIECLE.
-Alexis Arts, Christiane Chabot, Antoine Dumas, RCA, Fablo, Sylvain Forget, Jan Funnekotter, Normand Gladu, Helmut Gransow, RCA, Andre L'Archeveque, Andris Leimanis, Catherine Lorain, Armand Tatossian,RCA, Fernand Toupin, RCA, Leo-Paul Tremble, Arto Yuzbasiyan, Paul-Emile Borduas, Marc-Aurele Fortin, Alfred Pellan, Jean-Paul Riopelle

GALERIE CONTINENTALE

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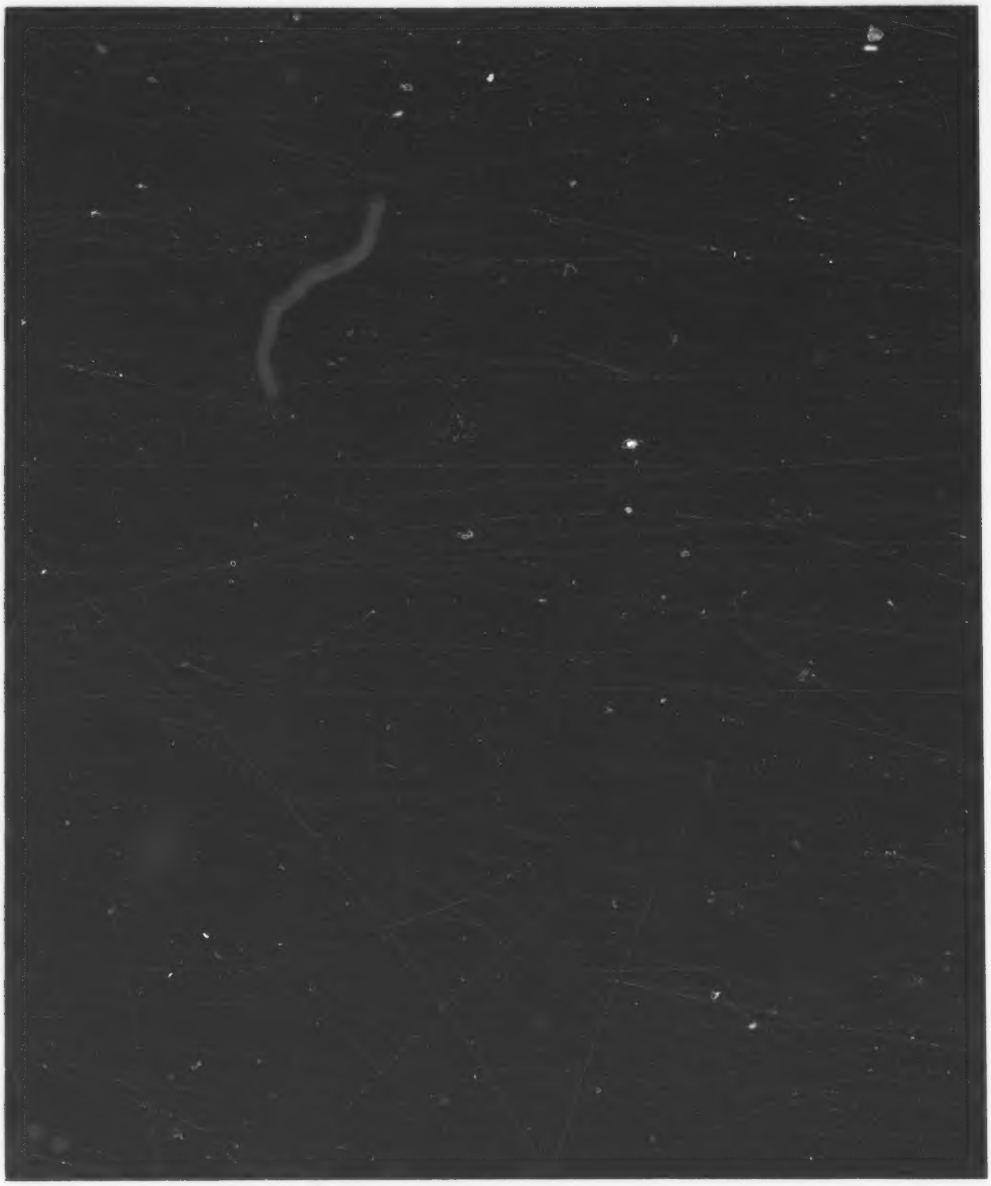
SUMMER HOURS: Monday - Friday: 9:30 a.m. - 5:00 p.m.
HEURES D'OUVERTURE : Du mardi au samedi : 9h30 - 17h
YEAR ESTABLISHED/ANNEE DE FONDATION : 1934
WORK SHOWN: TRADITIONAL CANADIAN PAINTING AND SCULPTURE, INUIT SCULPTURE
EXPOSITIONS : PEINTURES ET SCULPTURES TRADITIONNELLES CANADIENNES, SCULPTURES INUITS.
-Denis Bourgeois, Gabriel Contant, Donald Curley, Ross Huggins, John Little, Allen Sapp, Henry Simpkins, Robert Genn, Bruce LeDain, Peter Kerrigan, Stuart Main, Barbara McQueen, Donald Pentz, Tom Roberts, Ian Sherman, Campbell Tinning, Terry Tomalty, William Townsend, Paul Rupert, Jeanine Bourret, Horace Champagne, Pierre Tougas, Guy Legare, Stafford Plant, Harold Pfeiffer



Io oil on canvas 1989 72"x 60"

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HEURES D'OUVERTURE : Du mardi au vendredi : 10h - 18h et samedi : 10h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION: 1978
WORK SHOWN: FINE CANADIAN PAINTINGS, SCULPTURE & WORKS ON PAPER OUTDOOR SCULPTURE GARDEN
EXPOSITIONS : PEINTRES, SCULPTURES ET OEUVRES SUR PAPIER CANADIENNES, SCULPTURE JARDIN.
-Gerard Belanger, Igor Bitman, Jean Brillant, Yehouda Chaki, Joan Esar, Carlos Gallardo, Sarah Gersovitz, Jurgen Goertz, Stephen Lack, Richard Landfield, Andre Lapointe, Regine Lheritier, David Luksha, Joelle Morosoli, Lili Richard, Seymour Segal, Sue Rusk, David Tolley, Yves Trudeau, Patrick Viallet

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SUMMER HOURS: June, July & August: Monday - Friday: 10:00 a.m. - 5:30 p.m.
HEURES D'OUVERTURE : Du mardi au vendredi : 9h - 17h30 et samedi : 9h - 17h30.
HEURES D'OUVERTURE ESTIVALES : Juin, juillet et août : Du lundi au vendredi : 9h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION: 1941
WORK SHOWN: HISTORICAL & MODERN MASTERS, OLD MASTER PAINTINGS
EXPOSITIONS : MAETRES DE LA PEINTURE MODERNE ET HISTORIQUE, GRANDS MAETRES DE LA PEINTURE.
-Jean Arp, Paul-Emile Borduas, Emily Carr, Clarence Gagnon, Edward J. Hughes, Alexander Y. Jackson, Cornelius Krieghoff, Fernard Leduc, Aristide Maillol, Marino Marini, Georges Mathieu, Henry Moore, James W. Morrice, Mario Negri, Alfred Pellan, Jean-Paul Riopelle, Goodridge Roberts, Auguste Rodin, M.A. Foyer de la Suzor-Côté, Andy Warhol

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HOURS: Tuesday - Saturday 10:00 a.m. - 5:30 p.m.
HEURES D'OUVERTURE : Du mardi au samedi : 10h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION: 1960
WORK SHOWN: CANADIAN & AMERICAN CONTEMPORARY PAINTING & SCULPTURE, 20TH CENTURY MASTER DRAWINGS, INUIT ART
EXPOSITIONS : PEINTURES ET SCULPTURES CONTEMPORAINES CANADIENNES ET AMERICAINES, DESSINS DES MAETRES DU 20ieme SIECLE, ART INUIT.
-Sylvain Bigras, Stanley Boxer, Alex Cameron, Robert Christie, Reta Cowley, Norm Dallin, Joseph Drapell, Michele Drouin, Harold Feist, Don Foulds, Paul Fournier, Pierre Gauvreau, Kathleen M. Graham, Greg Hardy, Douglas Haynes, Jean-Francois Houle, Darryl Hughto, Wynona Mulcaster, Jules Olitski, Catherine Perehudoff, Rebecca Perehudoff, Alan Reynolds, Richard Roblin, Susan Roth, Robert Scott, Francine Simonin, Daniel Solomon

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HEURES D'OUVERTURE : Du mardi au samedi : 10h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION: 1962
WORK SHOWN: CANADIAN & EUROPEAN PAINTING
EXPOSITIONS : PEINTURES CANADIENNES ET EUROPEENNES.
-Sam Borenstein, Fritz Brandtner, Leonard Brooks, Sherrill Chase, Stanley Cosgrove, Maurice Cullen, Jean Dallaire, Edwin Holgate, Henry W. Jones, Claude Lesauteur, Michel Lapensee, Roy Mandell, Frank Nemeth, Richard Nevin, Jean-Paul Riopelle, Phillip Surrey, Terry Tomalty, Rose Wiselberg

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SUMMER HOURS: Monday - Friday: 10:00 a.m. - 5:00 p.m.
YEAR ESTABLISHED/ANNEE DE FONDATION: 1934
HEURES D'OUVERTURE : Du mardi au vendredi : 10h - 17h30 et samedi : 10h - 17h.
WORK SHOWN: CANADIAN & INTERNATIONAL ARTISTS GROUP OF SEVEN & THEIR CONTEMPORARIES
EXPOSITIONS : ARTISTES CANADIENS ET INTERNATIONAUX, GROUPE DE SEPT ET LEURS CONTEMPORAINS.
-Karel Appel, Arman, Paul-Emile Borduas, Fritz Brandtner, Ghitta Caiserman-Roth, Stanley Cosgrove, Jean Dallaire, Christian Deberdt, Marc-Auréle Fortin, Henry W. Jones, Genevieve Jost, Jean-Paul Lemieux, Pearl Levy, Elene Gamache, Ming-Ma, HenriMasson Alfred Pellan, Rene Richard, Jean-Paul Riopelle, Jim Ritchie, Daniele Rochon, Louise Scott, Phillip Surrey Myuki Tanobe

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HOURS: Tuesday - Saturday: 1:00 p.m. - 5:30 p.m.
HEURES D'OUVERTURE : Du mardi au samedi : 13h - 17h30.
YEAR ESTABLISHED/ANNEE DE FONDATION: 1962

Guido Molinari

Red Squares 1961, acrylic on canvas 45" x 50"

Guido Molinari

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EXPOSITIONS : ART TRIBAL DE L'AFRIQUE ET DE L'OCEANIE, ART PRE-COLOMBIEN, SCULPTURE INUIT.

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HOURS: Monday - Saturday: 10:00 a.m. - 5:00 p.m.
HEURES D'OUVERTURE : Du lundi au samedi : 10h - 17h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1957
WORK SHOWN: TRADITIONAL CANADIAN & INTERNATIONAL PAINTING & SCULPTURE ECOLE DE PARIS PAINTING & SCULPTURE
EXPOSITIONS : PEINTURES ET SCULPTURES TRADITIONNELLES CANADIENNES ET INTERNATIONALES, PEINTURES ET SCULPTURES DE L'ECOLE DE PARIS.
-Andre Brasilier, Edith Brodkin, Bernard Buffet, J.P. Capron, Hugh Cunningham, Nathalie Chabrier, Marie Claire, Marie-Christine Le Pan, Michel de Gallard, Jean-Paul Riopelle, Stuart Main, Arthur Côté, Hugo Daini

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SUMMER HOURS: Monday - Friday: 9:00 a.m. - 5:00 p.m.
HEURES D'OUVERTURE : Du lundi au vendredi : 9h30 - 17h30 et samedi : 9h30 - 17h.
HEURES D'OUVERTURE ESTIVALES : Du lundi au vendredi : 9h - 17h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1949
WORK SHOWN: TRADITIONAL, CONTEMPORARY & HISTORICAL CANADIAN PAINTING & SCULPTURE GROUP OF SEVEN & THEIR CONTEMPORARIES, EUROPEAN WORKS
EXPOSITIONS : PEINTURES ET SCULPTURES CANADIENNES TRADITIONNELLES, CONTEMPORAINES ET HISTORIQUES, GROUPE DES SEPT ET LEURS CONTEMPORAINS, OEUVRES EUROPEENNES.
-Franklin Arbuckle, Luc Archambault, John Barwick, Tib Beament, Andre Bieler, Leon Bellefleur, Bruno Bobak, Molly Lamb Bobak, Alan Collier, Stanley Cosgrove, Armand Cote, Michael French, ruce , John Little, Ross MacCulloch, Marcella Maltais, Henri Masson, Robert F.M. McInnis, Richard Montpetit, Joe Plaskett, Antoine Prevost, Jeanne Rheaume, Helene Richard, Jean-Paul Riopelle, Geoffrey Rock, Fred Ross, Claude A. Simard, Henry Simpkins, John Walsh, William Winter

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Saturday: 10:00 a.m. - 5:00 p.m
HEURES D'OUVERTURE : Du mardi au vendredi : 10h - 17h30 et samedi : 10h - 17h.
YEAR ESTABLISHED/ANNEE DE FONDATION : 1964
WORK SHOWN: CONTEMPORARY CANADIAN & INTERNATIONAL PAINTING & SCULPTURE
EXPOSITIONS : PEINTURES ET SCULPTURES CONTEMPORAINES CANADIENNES ET INTERNATIONALES.
-Stephen Andrews, Russell T. Gordon, Dorothy Knowles, Rita Letendre, Rose Lindzon, Ann McCall, Jean McEwen, Ray Mead, Robert Michener, Guido Molinari, William Perehudoff, Tony Scherman, J.W. Stewart, M.A. Winterer, Milton Avery, Luciano Castelli, Lynn Chadwick, Rainer Fetting, David Hockney, Robert Motherwell, Mimmo Paladino, Antoni Tapies

SASKATCHEWAN

ART PLACEMENT INC.

DIRECTOR(S): Robert Christie,Bonnie Bentham
The Traveller's Block Annex, 228 3rd Avenue South
Saskatoon, Saskatchewan S7K 1L9
TELEPHONE: (306)664-3385
HOURS: Tuesday - Saturday: 10:00 a.m.- 4:00 p.m.
HEURES D'OUVERTURE : Du mardi au samedi : 10h - 16h.
WORK SHOWN: CANADIAN AND HISTORICAL ART, SASKATCHEWAN ARTISTS
EXPOSITIONS : ART HISTORIQUE ET CANADIEN, ARTISTES DE LA SASKATCHEWAN.
-David Alexander, Sydney Barker, Estate of Stanley Brunst, Louise Cook, Norm Dallin, Lorenzo Dupuis, Michele Drouin, Edward Epp, Terry Fenton, Estate of Mina Forsyth, Don Foulds, Greg Hardy, Douglas Haynes, Robert N. Hurley, Dorothy Knowles, Estate of Ernest Lindner, Catherine McAvity, Wynona Mulcaster, Catherine Perehudoff, Rebecca Perehudoff, William Perehudoff, Scott Plear, Estate of Bart Pragnell, Lorna Russell, Otto Rogers, Pat Service, Paul Sisetski, Robert Symons, Loraine Stephanson, Estate of Ina Uhthoff

SUSAN WHITNEY GALLERY

DIRECTOR(S): Susan Whitney, June Whitney
2220 Lorne Street, Regina , Saskatchewan S4P 2M7
TELEPHONE: (306)569-9279
HOURS: Tuesday - Friday: 10:30 a.m. - 5:30 p.m.;
Saturday: 10:30 a.m. - 5:00 p.m.
HEURES D'OUVERTURE : Du mardi au vendredi : 10h30 - 17h30 et samedi : 10h30 - 17h
YEAR ESTABLISHED/ANNEE DE FONDATION : 1979
WORK SHOWN: CONTEMPORARY CANADIAN ART, CONTEMPORARY AMERICAN ART, FOLK ART
EXPOSITIONS : ART CONTEMPORAIN CANADIEN, ART CONTEMPORAIN AMERICAIN, ART FOLKLORIQUE.
-Lorne Beug, Cyndy Chwelos, Victor Cicansky, Jack Cowin, Roy DeForest, Jerry Didur, Jane Turnbull Evans, Joe Fafard, David Gilhooly, Brian Gladwell, Richard Gorenko, Miranda Jones, Donna Kriekle, Barbara Milne, Ann Newdigate, Garry Newton, Michael Olito, Wilf Perreault, Alicia Popoff, Don Proch, Elyse St. George, David Thauberger, Victor Tiede, Russell Yuristy, Jane Zednik

SUMMER EXHIBITION
JUNE – SEPTEMBER 1990
CANADIAN and INTERNATIONAL
PAINTING • DRAWING • SCULPTURE • GRAPHICS

WADDINGTON & GORCE INC.
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[illegible]

NATURAL INCLINATIONS

Fastwürms direct their collective energy to an interpretation of the great Canadian outdoors

BY LISA ROCHON
PORTRAIT PHOTOGRAPHY
BY FLORIA SIGISMONDI

In this age of information overload, there is an increasing tendency to attempt to categorize artists, simplify artistic movements and seek out a Coles Notes synopsis of the meaning of contemporary art. Show us artifacts from cottage country, for example, and we think of nature artists pitching a tent next to their easels. What ought to spring to the Canadian mind, however, is the work of Fastwürms.

The artistic collective known as Fastwürms — Kim Kozzi, Dai Skuse and Napoleon Brousseau — has made peace with skunks and hung out in swamps infested with leeches. The group feeds apples to beavers in the winter and wires trees in order to ground deadly bolts of lightning. But they are more than modern-day Grey Owls. Fastwürms are dedicated to the complexities of life, the contradictions inherent in the 20th century. "We're interested in undercutting the idea that contemporary Western culture is the pinnacle of civilization," asserts Skuse, beating a drum roll on his knee for added emphasis.

In their installation in downtown Toronto (August 1 - September 1), Fastwürms erect their version of a birch hive that stands 15 feet h[illegible] a diminutive sculpture, however, [illegible] the monolithic proportions [illegible] nearby SkyDome and CN Tow[illegible] to the area, burdened with b[illegible]ball [illegible] and melting ice cream [illegible]ble across the park to [illegible]ike fiction inspired by the h[illegible]. They might press their noses against the birch bark and peer through the light holes.

Fastwürms with their installation *Honkytown* 1990 at the Purple Institution, Toronto. From left: Dai Skuse, Kim Kozzi and Napoleon Brousseau

Panel 1988. Pigment, sea gull wings, copper, shell, epoxy, plywood. 5 x 7 ft.

All photos courtesy: Fastwürms

Inside, the hive walls are a nervous mess of copper wire and electrical apparatus; at the top of the hive sits a bundle of tree roots cradled in a web of copper wire. A cluster of clear quartz crystals hangs suspended from the roots, connected by more wire. Low-level spotlights focus on the quartz and at night, the hive sparkles with refracted light. The image is as disturbing as it is serenely beautiful.

Thankfully, the operating principles lie nearby. Fastwürms have engraved revelations about the work on several copper plates — shaped like lily pads — that are bedded down in the grass. *Birch Hive*, they tell us, is actually broadcasting an extremely low-frequency magnetic field tuned to the natural frequency of the earth. It's a quiet monument dedicated to the fact that all creatures are particularly sensitive to the natural electromagnetic pulses that begin at the core of the earth. And here's the irony that underscores so many of Fastwürms' projects: the p[illegible]k is suspended over railway tracks and [illegible]ow the freshly mowed grass, engineer[illegible] replaced some of the earth with sty[illegible] to lessen the weight of the struct[illegible]

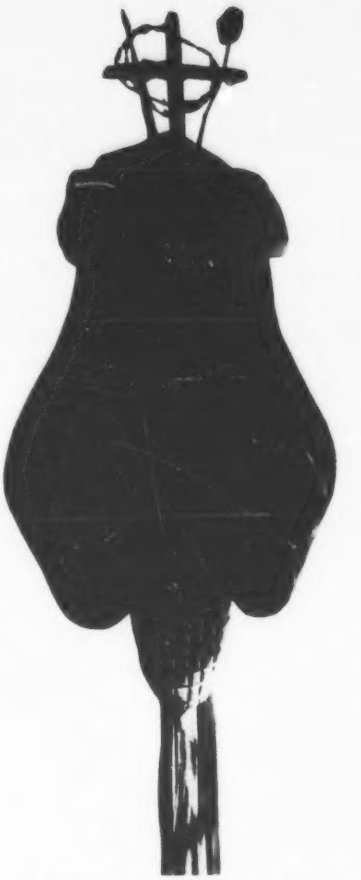
Birch Hive appears, of cou[illegible] to [illegible] part of the *arte povera* family; F[illegible]würm[illegible] and Mario Merz, one of the p[illegible] the Italian *arte povera* moveme[illegible] appear to be first cousins. (Only [illegible] mer, Merz covered a series of his signature igloos with shattered glass, twigs and small bags of sand — contradictory materials — for an exhibition at New York's Solomon R. Guggenheim Museum.)

More recently, Fastwürms have been linked by Italian curator Achille Bonito Oliva (and included in his 1987 show in Sicily, *Erratici Percorsi*) to the transavantgarde movement. Its proponents — artists such as Francesco Clemente — reject an impossibly uniform vision of the world in order to speak to us about life's pleasure and pain, its comedy and tragedy. Kozzi says the work of Fastwürms attempts to reflect the way our schizophrenic culture oscillates between a nostalgia for nature and urban cravings. "We have a real responsibility to bring information back," explains Kozzi in her point-blank manner. "And to reconstruct systems based on what we see out there."

The work of Fastwürms presents a stylistic disorder that speaks simultaneously about the upper storeys of elitist, well-heeled art and the basement of mass culture. Fastwürms paid homage to fine art and decoration when they exhibited their hand-crafted machetes and tooled leather jackets behind pristine glass cases at the Art Gallery of Ontario's *Perspective 88* show. (Launched in 1985 and running until 1995, the annual *Perspective* exhibition represents the work of promising Canadian artists and is funded by George W. Gilmour.) *Tool Barge* (1979-88) was a jab at the notion of *objets trouvés*, the way that native artifacts, for instance, are locked up in museums for the viewing pleasure of well-coiffed gallery goers.

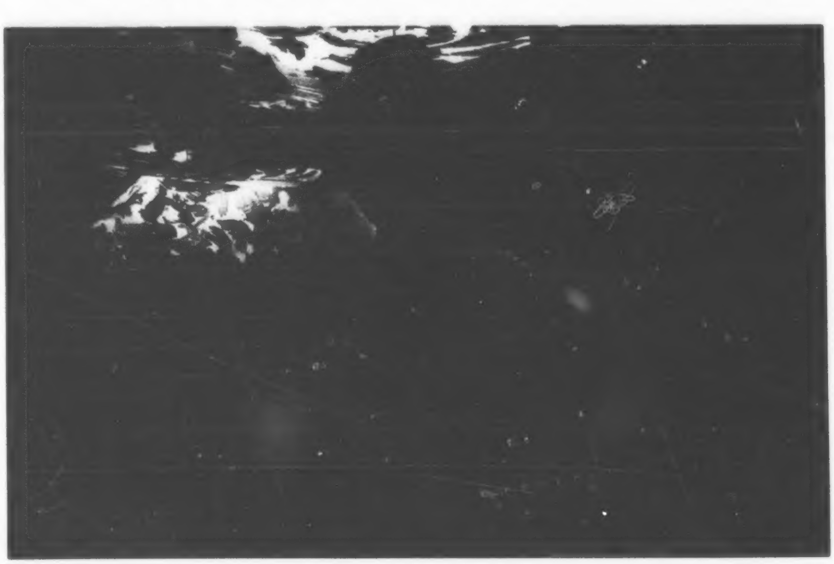
Fastwürms' wry sense of humor also appeared in the *Perspective* show in the form of *Sheet-Rock-Xoana* (1988). In it, a capricious female spirit literally gets nailed to the wall, her body made from sheet rock cut in the shape of red lightning bolts and her head crowned with a tangle of greenery. The head-dress is part of the grasslands that were bulldozed at Leslie Street Spit, Toronto's controversial dumping site for urban waste.

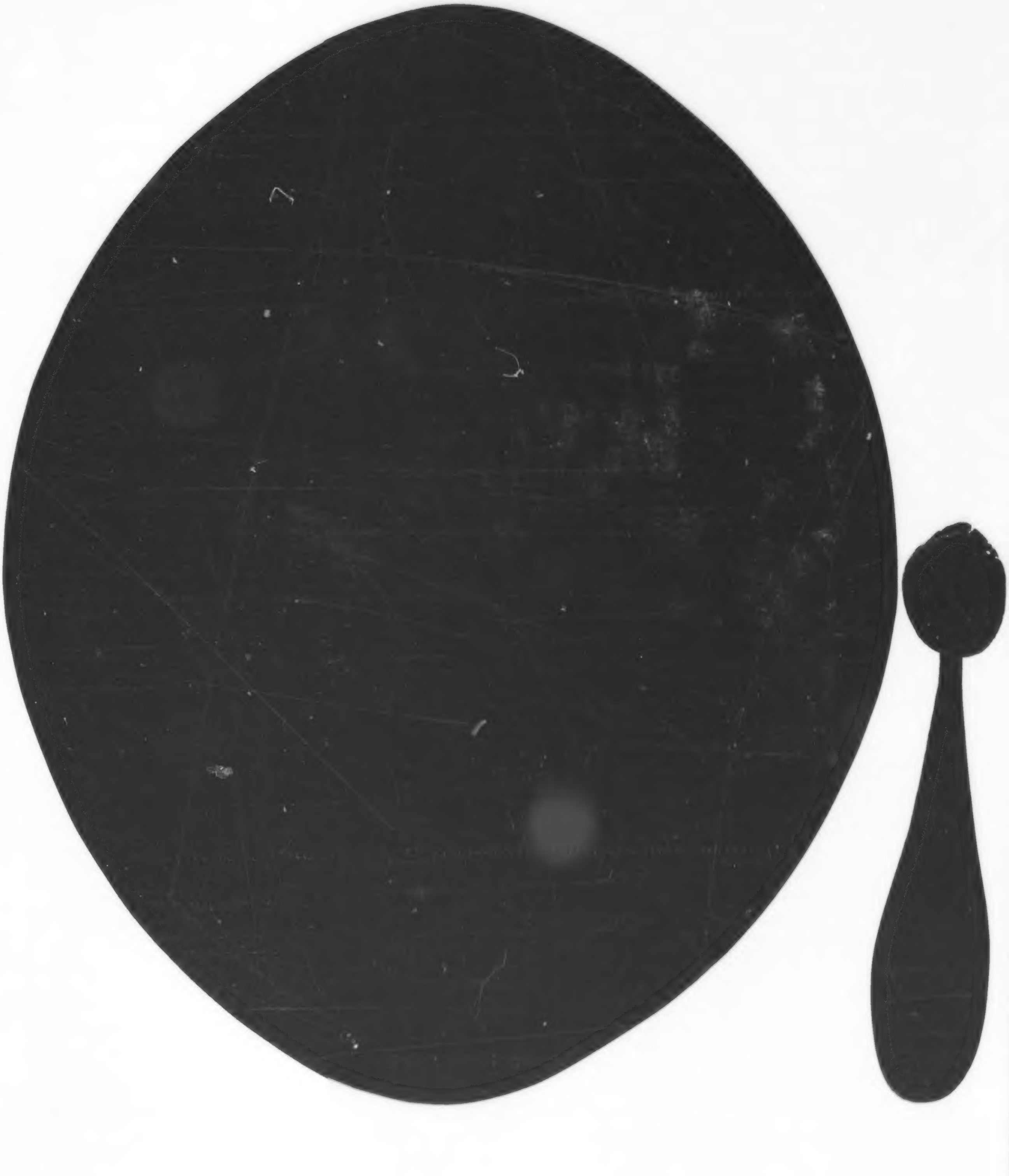
That Fastwürms inspire people to take their brains into their hands and think for themselves goes without further commentary. But there is also a desire on their part to make art more socially relevant. "We were disappointed with the limitations of fine art as a social force," says Skuse. "And we were talking about making a painting that could cure cancer, something that could be really valuable." Instead, they latched onto the danger that electromagnetic fields emanating



Above: ***Nec Ung Deo/ Nec Mille Scuta*** **1984. Shield detail from installation. Sheepskin, wood, encaustic, glass beads, sponge, barbed wire. 5 x 3 ft. Collection: Graziella Serini**

Below: ***Snow-She-Bones*** **1983. Site specific installation. Corrugated steel, epoxy resin, rubber, latex, wood, lichen, potatoes, quartz crystals, tar, pigment, mosaic, rawhide bones**





Birch Girl with Earring 1987. Detail from installation: *Chew or Die*. Birch bark, lipstick, shoe polish, copper, mica. 9 x 8 ft. Collection : The Art Gallery of Ontario from power lines pose to biological structures, including embryos and humans. Not surprising, then, that their installation last year at Montreal's *Les Cents Jours d'Art*, held at the Centre International d'Art Contemporain, set out to reveal the subtle machinations of electromagnetism. In their installation *Ügh* (1989), visitors walked between two copper coils and [illegible] thick of a low-level electro[illegible] field. It was an exercise in sensi[illegible] subconscious — the kind of subv[illegible] activity that bonds and de[illegible] collective. "We were setting up [illegible]eractive field," explains Kozzi, [illegible]ing a tireless energy, "even though it was so subtle that I don't think anybody could detect it."

Ginger-root tea is being served at the Fastwürms' factory studio. Skuse takes Bun Jovi into his lap and introduces the Alice-in-Wonderland rabbit. The animal stares out blankly at a stranger, a mass of black velvet fur, and lumbers away to play with the cat. It is here, in the living-room of Kozzi and Skuse, that the group's creative labors occur (Brousseau has lived for several years above the Cameron Public House, Toronto's monument to the consumption of beer and live art). There is a mad mixture of things wild and scientific scattered throughout the workplace. A deer skin dangles like a jib sheet from the ceiling and a series of corn husks — harvested from their roof garden — has been tacked against the wall. Next to rows of glue jars and paint cans, the quartz crystal for *Birch Hive* lies across a table next to the electromagnetic sensor. A deer antler hangs precariously from a string of red chile-pepper lights, their dull glow filling the studio with a sense of imminent drama.

"He's chewing copper wire," observes Kozzi, peering out from behind the fringe on her beaded trucker's cap. Skuse and Brousseau consider the rabbit and push him away from the spool before turning back to the conversation. There is a gentle synergy that connects all three artists, the kind that allows for their meditative pow-wows around campfires and the feverish research, experimentation and cobbling that produce their projects. Fastwürms form a serious alliance of particular talents: Skuse, the eldest son of a mechanically minded father, is the project analyst, as rational as he is articulate; Kozzi, a descendant of Romanian gypsies, remembers dates and names and works as chief director on most installations; Brousseau, a product of Lower Canada and the social animal in the group, is said to be particularly charming in foreign countries — and depended upon for working on high ladders and wiring 220-volt live circuits.

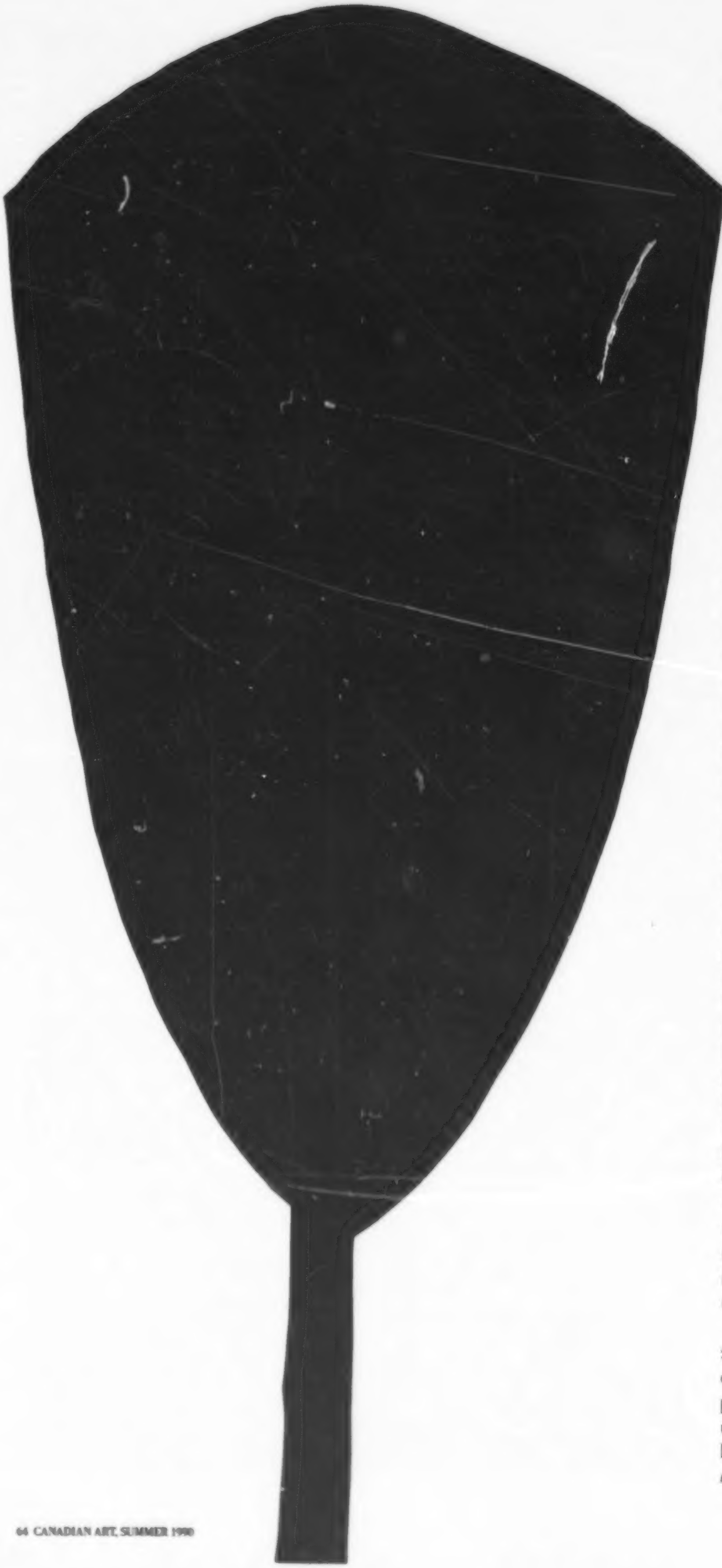
It was in the east end of Toronto that the collective came together. Skuse had graduated from Queen's University with a Fine Arts degree but had been making money part-time as a military drummer for Ottawa's Cameron Highlanders. Brousseau and Kozzi had graduated from the Ontario College of Art and had settled into filmmaking, painting their sets — at a time when painting was allegedly dead — in their factory studio. Brousseau was also playing in a make-shift band and, needing a drummer, invited Skuse to audition. But on hearing the noise of the band, Skuse decided instead to participate in the group's deconstructive films.

The artists agreed to collaborate in 1979. Since then, they have pooled at least fifty per cent of their individual resources, grants or wages as security guards or dishwashers. Fastwürms' sticking power begins with their common ambition to explore the potential powers of art. The collective also builds on a similar vision of Canada as a unique nation.

"Quite a while ago we decided that there was no point living in Canada if we weren't going to take advantage of what makes Canada different or powerful —

Above: *Massage for Harvey Milk, Kenneth Zeller, Ralph Fredsberg, Anonym* 1986. Cenotaph consisting of 4 box spring mattresses, wood, encaustic, felt, abalone. 30 x 26 ft.

Below: *Ügh 89* 1989. Site specific installation. Tar, drywall, encaustic, copper, birch bark, pigment



the genius loci of the whole country," says Skuse, the lead vocalist this afternoon. The landscape seemed like an obvious place to begin. *Snow-She-Bones*, the first installation they mounted at Toronto's Ydessa Gallery in 1983, presented the mythical stuff of European adventure tours to outré Canada. A life-sized fluorescent orange igloo — typical of Fastwürms' love of garish, consumerist colors — was presented next to *Mt. Jambon*, a moveable mountain on rolling casters.

But if the show frolicked with sacred topographical clichés (there was even a frozen lake on exhibit), it bared its teeth when a skeleton was exhibited bedded down on a heap of potatoes and a pile of old two-dollar bills depicting an Inuit seal hunt. It was a troubling burial mound that touched on death and rebirth before stirring up uncomfortable questions about the why and how of colonial powers.

Father Brébeuf's Fugue State, constructed in 1983 and purchased by The Canada Council Art Bank, declared an open season on the religious conquests that occurred here. An allegorical boat carries a deer skeleton, Indian corn and a barbecue grill topped with an ethyfoam steak; a charred cross dominates the bow, making the whole a cynic's offering to the undoing of cultural history. "Our entire education was all about real-estate agents," explains Skuse. "Whether they were Jesuits or not, it was people coming some place to get something." In response, Fastwürms started to re-evaluate their public-school education, the fact, for example, that their standard school text was titled *Breastplate and Buckskin*. In *Nec Ung Deo, Nec Mille Scuta* (*Neither One God, Nor 1000 Shields*), made in time for Pope John Paul II's visit to Canada in 1984, Fastwürms created a painting that functioned as a road sign identifying a Christian colony. A huge bow of a ship was constructed with myriad table tops, wooden posts and planks; there was a sense of the hustle and bustle, the comings and goings, of a class of people determined to colonize on schedule.

The breastplate and buckskin theme is not restricted to the conquests of various cultures or lands. Body politics — repression or liberation — provided the theoretical underpinnings of later installations. In *Massage for Harvey Milk, Kenneth Zeller, Ralph Fredsberg, Anonym*

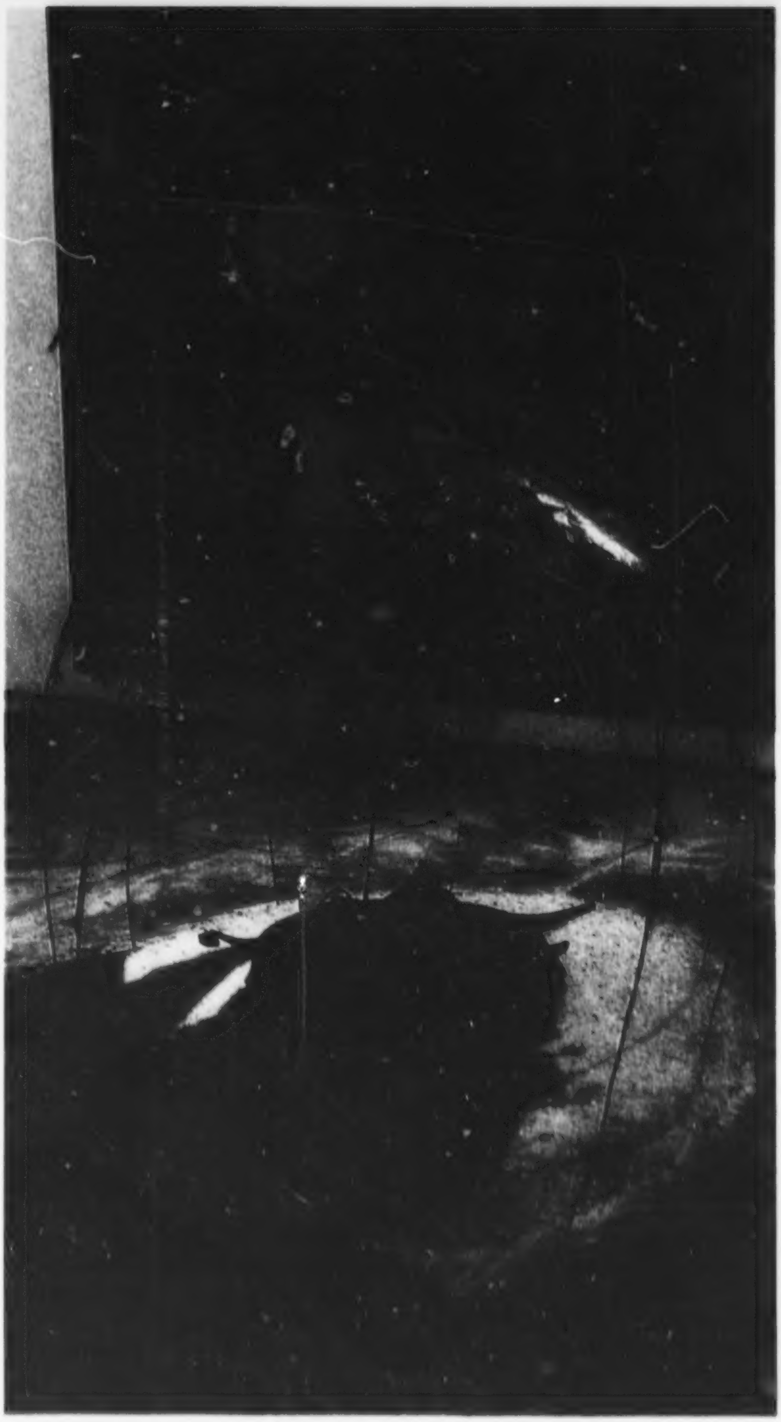
(1986), Fastwürms used beeswax and pigment to paint sensuous murals of x-rayed hands onto a vertical pile of box-springs, one each for three victims of homophobic violence and a fourth for the anonymous victim. In *Chew or Die* (1987), the viewer is invited to touch a triangular *Sex Table* and an overhead chandelier — forming a link in a low-amplitude circuit — in order to receive a pleasurable, tickling sensation.

In February, Fastwürms took one of their haute nature expeditions along the Georgian Bay [illegible]e. This time, they drove nor[illegible] Ford pick-up truck, unloaded their mountaineering back-packs, their [illegible] kiddie toboggans (Koz[illegible]ck with a Batman symbol), [illegible] various knives, machetes and their [illegible]shoes. They peeled birch bark from dead trees and loaded their toboggans with the stuff of their *Birch Hive* project, then returned to the city after four days.

During other trips they have lain across beaver dams and listened, child-like, to the nattering of a rodent family. They have examined the mystical powers of birch, passing their hands over the surface to feel occasional pulses of heat. Typical Fastwürms, then, when all three artists found themselves wading into a leech-infested swamp wearing wet suits. "We were looking for the most repulsive thing in nature," explains Skuse, with enthusiasm. "Something where people would never ever say, 'I want to get back to the leech pond.' The idea was to form a psychological rapport on some level. And eventually we did get around to liking certain leeches."

Recent times have seen a generous splattering of doomsday predictions for the environment. But rather than give in to a paralyzing pessimism, Fastwürms prefer to commit themselves to a thoughtful, earnest plan of action. This is a collective of wandering empiricists, as much at home exploring the city's urban zone as they are pawing through the wilderness. "We're lifers," says Skuse. "We have little time or patience for dilettantes." For Fastwürms, it's a matter of chewing or dying.

Fastwürms will show at Osaka '90, July through Sept., and also at an exhibition held in conjunction with the Environment 2000 conference in Montreal in Sept.



Above: *Wig Snuffer* 1988. Detail from installation *Sheet-Rock-Xoans* at Perspective 88, The Art Gallery of Ontario. Copper, rubber, rock salt, cork, mica, pigment

Far left: *Nec Ung Dea/ Nec Mille Scuta* 1984. Shield detail from installation. Wire mesh, encaustic, stonefacing, nail. 6 x 4 ft. Collection: Ydessa Hendeles Foundation

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INTERNATIONAL BRUCE MAU

CANADA'S HOTTEST YOUNG GRAPHIC DESIGNER

From his studio off Queen Street in downtown Toronto, Bruce Mau, graphic design sensation, has begun to cross international borders. He has already staked out territory as far away from the mainstream as stubbornness and desire could take him. Not one to understate, his case neither his talents, he is by turns judgemental and blunt. "I find very little of interest happening here," he might say; or "Canada is very open, that's the positive side; the down side is there's no discernment"; or "I am inspired, but not by design, because design is so empty — that's the sadness." His work, in its fullness, speaks for itself.

The breakthrough came in 1986, with publication of the inaugural double volume of *Zone*, a high-brow journal of contemporary thought published out of New York, printed in Toronto, designed by Mau. An exploration, mainly in essay form, of the modern city, *Zone 1/2* was also Mau's manifesto. In rebellion against a profession given to meaningless packaging, "at worst revolting, at best stupid," he was showing what could be achieved by way of commitment — to ideas, values, text, content. The resulting fusion of voices and visuals, fresh and

BY ADELE FREEDMAN

PORTRAIT PHOTOGRAPHY BY DAVID LAURENCE

Top: Cover, *Zone 3,(1989): Fragments for a History of the Human Body, Part I.* Urzone Inc., N.Y.

Middle: Cover, *Zone 4, (1989): Fragments...Part II.*

Bottom: Cover, *Zone 5, (1989). Fragments...Part III.*

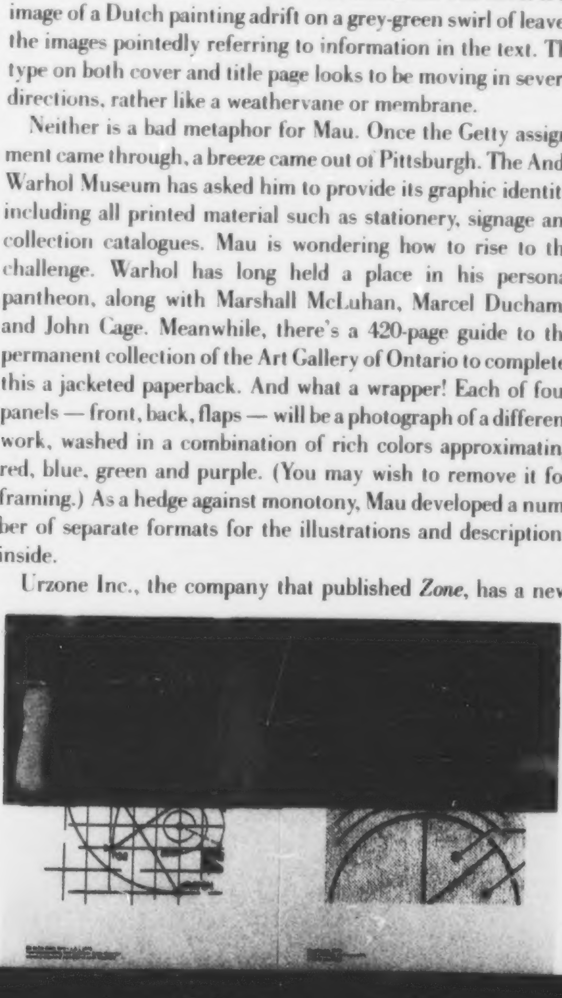
innovative, found an audience. Mau found his groove. Each succeeding project drove home the message that critical discourse and irresistible object could be one and the same. Accordingly, he reads every work that goes between his covers or under his jackets, the latter tending to startling sensuality with flaps as big as placemats. Insides run to calm and wide margins, but never to dullness. Mau's layouts can excite the sincerest academic prose.

When three more blockbuster volumes of *Zone, Fragments for a History of the Human Body*, appeared in 1989, Mau's career took off. "The *Body* books were an instigator — they're so big and impressive," he says unhumbly. The day after a friend showed them to Julia M. Bloomfield, head of publication programs at The Getty Center in Santa Monica, she was on the phone to Mau about a proposed series of books on art-historical subjects, *Issues and Debates*. Invited to Los Angeles to discuss prospects, he found, to his delight, that "almost the entire conversation was metaphors — membrane, weathervane — that would describe what the nature of the project was about. My work was to interpret the metaphors."

In setting the format of the series, Mau decided on a figure-ground relationship for the cover — tight, specific figure, vague ground — because, ideally, each volume of essays would present conflicting viewpoints. He's at work on the first one now, about Dutch art of the 16th and 17th centuries. The cover is an image of a Dutch painting adrift on a grey-green swirl of leaves, the images pointedly referring to information in the text. The type on both cover and title page looks to be moving in several directions, rather like a weathervane or membrane.

Neither is a bad metaphor for Mau. Once the Getty assignment came through, a breeze came out of Pittsburgh. The Andy Warhol Museum has asked him to provide its graphic identity, including all printed material such as stationery, signage and collection catalogues. Mau is wondering how to rise to the challenge. Warhol has long held a place in his personal pantheon, along with Marshall McLuhan, Marcel Duchamp and John Cage. Meanwhile, there's a 420-page guide to the permanent collection of the Art Gallery of Ontario to complete, this a jacketed paperback. And what a wrapper! Each of four panels — front, back, flaps — will be a photograph of a different work, washed in a combination of rich colors approximating red, blue, green and purple. (You may wish to remove it for framing.) As a hedge against monotony, Mau developed a number of separate formats for the illustrations and descriptions inside.

Urzone Inc., the company that published *Zone*, has a new



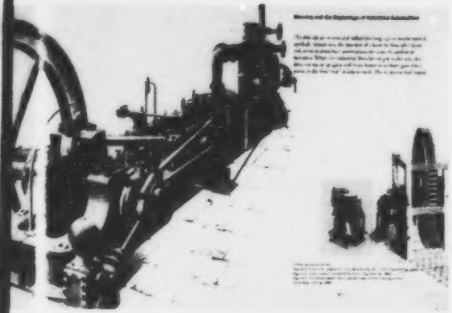
Pages 124-125, *Zone ½ (1986)*. Text and images by Keith Sonnier.

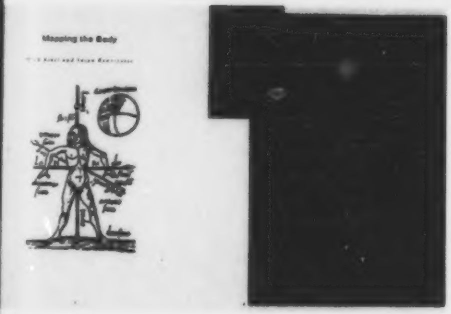
project in the works, too. Swerve Editions will take the form of monographs, interviews, pamphlets, image-text association, experimental fiction — short works aiming for immediacy. Mau is on the case with an experimental book format: a cover that works as a poster, followed by eight pages of "advertising," that is, conjunctions of image and text to give the feeling of what lies ahead — "and then the book begins!" Once inside, no distractions, just hard, cool text, inexpensively printed.

"The cumulative effect of all the work I've done has started to return to me," says Mau, comfortably post-*Body*. Besides *Zone*, the journal, that work includes 13 trade books, translations of French texts, under the Urzone imprint, as well as posters, exhibition catalogues and the occasional record jacket. "It has clarified itself, the work that I do, even though I don't intend to be cornered doing it," he continues. "Each project presents new opportunities to redirect my work slightly, to do something new but to continue it. I'm more self-centred about it. There's definitely something there — very good responses to program requirements — and remember, I'm only 30."

He grew up in Sudbury. In Toronto, he enrolled in the Department of Communications and Design at the Ontario College of Art. He didn't last long. "It was very, very staid," he says. "My instructors told me my work would never sell. I wasn't interested in servicing the industry." Two years spent at Pentagram Design, a corporate design company in London, England, dispelled any remaining confusion: "I began to understand the political implications of what I'm doing. The big problem of the design world is that you speak with someone else's voice. You can work on anything without taking responsibility for it. That's called professionalism. I quit Pentagram out of this impulse."

An impulse to deny any connection with the design profession lingered. What we're seeing, now that he's found his range and purpose, especially now that he's attracting institutional clients, is a slightly mellower Mau. "I'm more comfortable with being a designer," he says, "because I'm not in danger of becoming a designer. I'd still classify myself on the far-out fringe of design practice. I bring a whole other set of criteria to the work. A practice can be what you want it to be. A person digging in the dirt, and creating things, is that first. The other things are societal, professional and economic structures that exist in order to make people figure out how to use them. I want to do first things first, and let the others fall. That's why I have less angst about it. What I'm doing is putting two colors together, helping people understand things. Some days, when I think of what I do for a living, I think it's pretty fabulous."

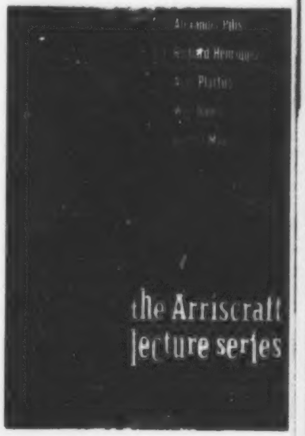




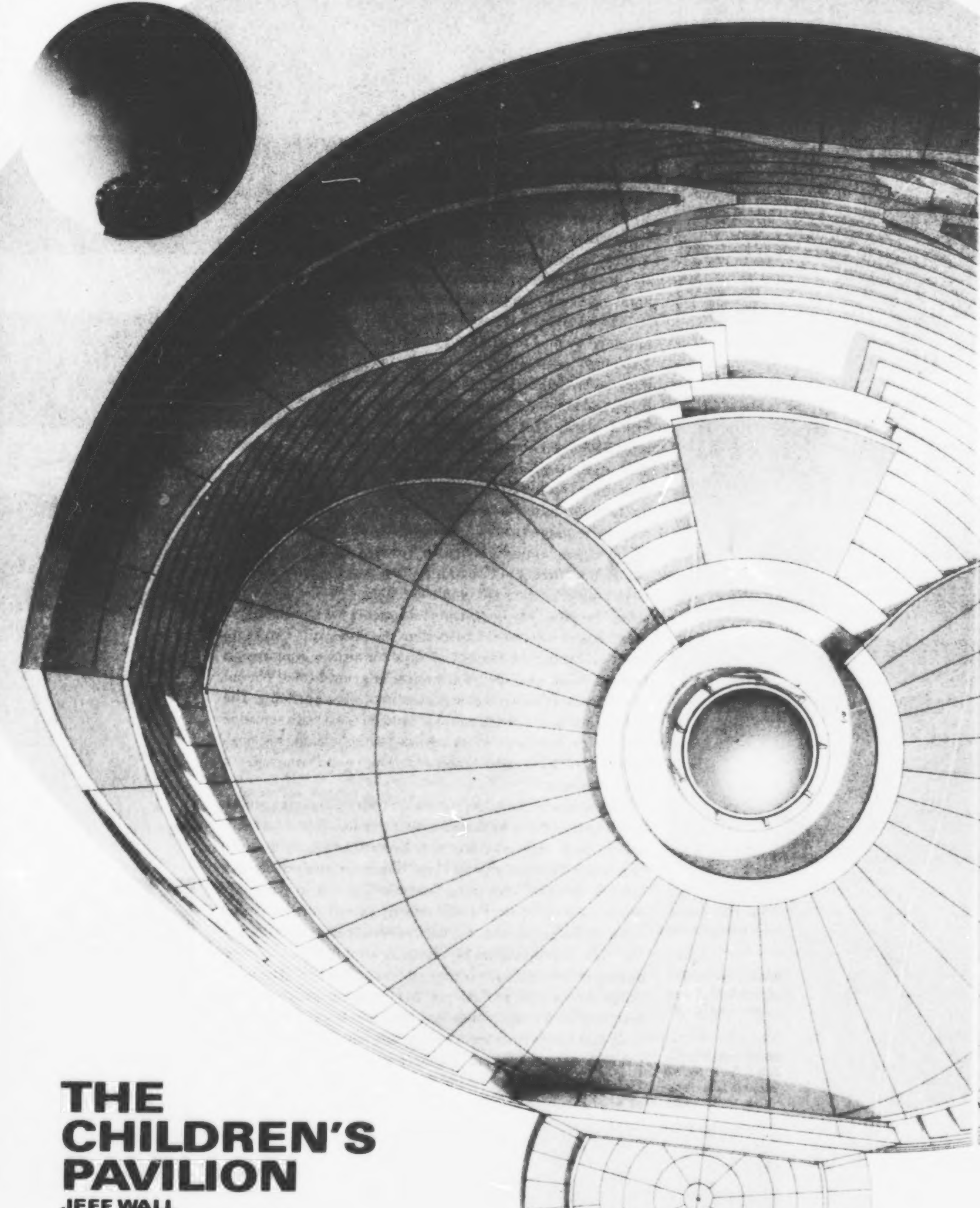
Top: Pages 462-463, *Zone 3, Part I.* Photo courtesy: Jean-Loup Charmet.

Middle: Pages 210-211, *Zone 4, Part II.* Text and photos: Carol Beckwith

Bottom: Pages 448-449, *Zone 5, Part III.* Text and images by Susan Rowe-Leete and Mark Kidel.



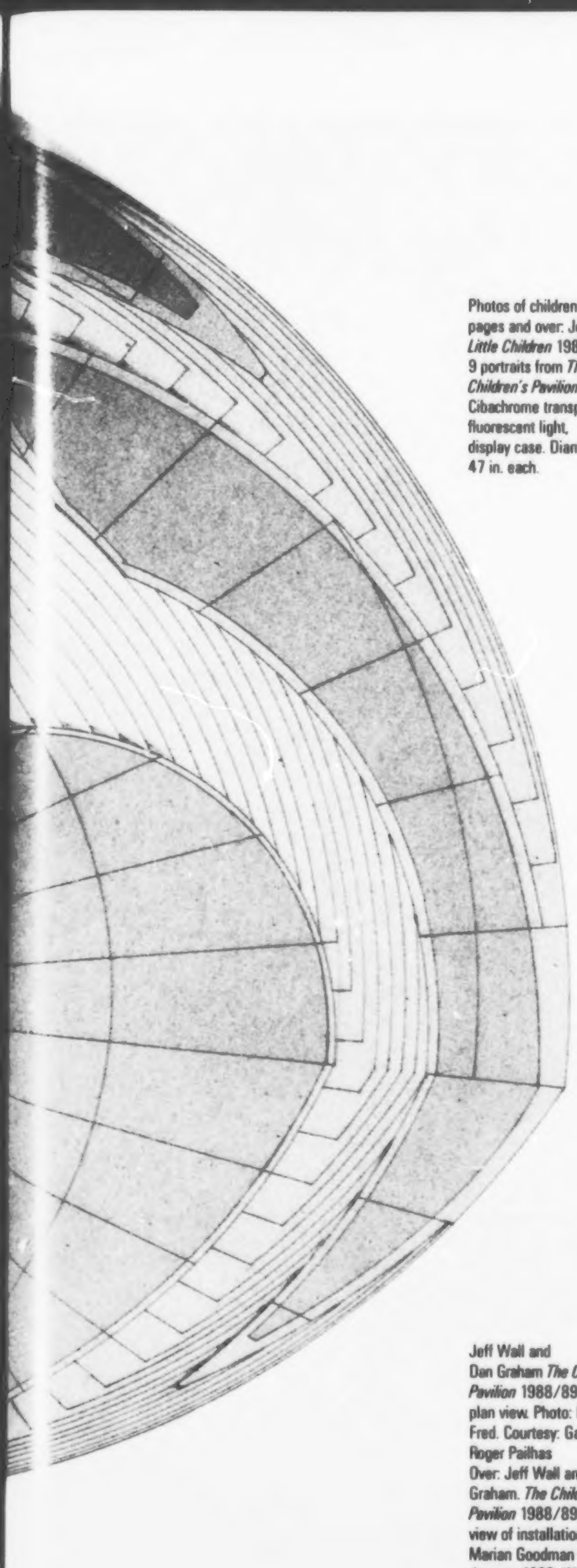
Arriscraft Poster, Fall 1989. 36 x 24 in.



THE CHILDREN'S PAVILION

JEFF WALL AND DAN GRAHAM'S COLLABORATIVE PROJECT

BY NANCY SPECTOR



Jeff Wall and Dan Graham *The Children's Pavilion* 1988/89 Exterior plan view. Photo: Pedram/Fred. Courtesy: Galerie Roger Pailhas

Over: Jeff Wall and Dan Graham. *The Children's Pavilion* 1988/89. Interior view of installation at the Marian Goodman Gallery, January 1990. Wood, cibachromes, light boxes. Photo: Michael Goodman. Courtesy: Marian Goodman Gallery, N.Y.

"Children are the hope of the future" is an aphorism employed, even exploited, by Madison Avenue advertisers — Benetton comes to mind as the worst offender — to sell products by promoting a politically correct, benign image. Regardless of the motivation, this focus on children reflects an increasing global and cross-disciplinary need to address the care, the education and the protection of our youth at a time of economic, political and social upheaval.

The regard for family values and the preservation of an environment conducive to raising children are not familiar topics in contemporary art discourse. Other than Group Material's *Democracy* project, presented at the Dia Art Foundation in New York in 1988, which featured a section on public education, the nurturing of our young has received little attention. While our system is crumbling at its very roots — the streets are filled with homeless families, schools have become battlegrounds, babies are born with AIDS and children are selling crack — the seeming numbness of much of the art world is troubling but not entirely unexpected.

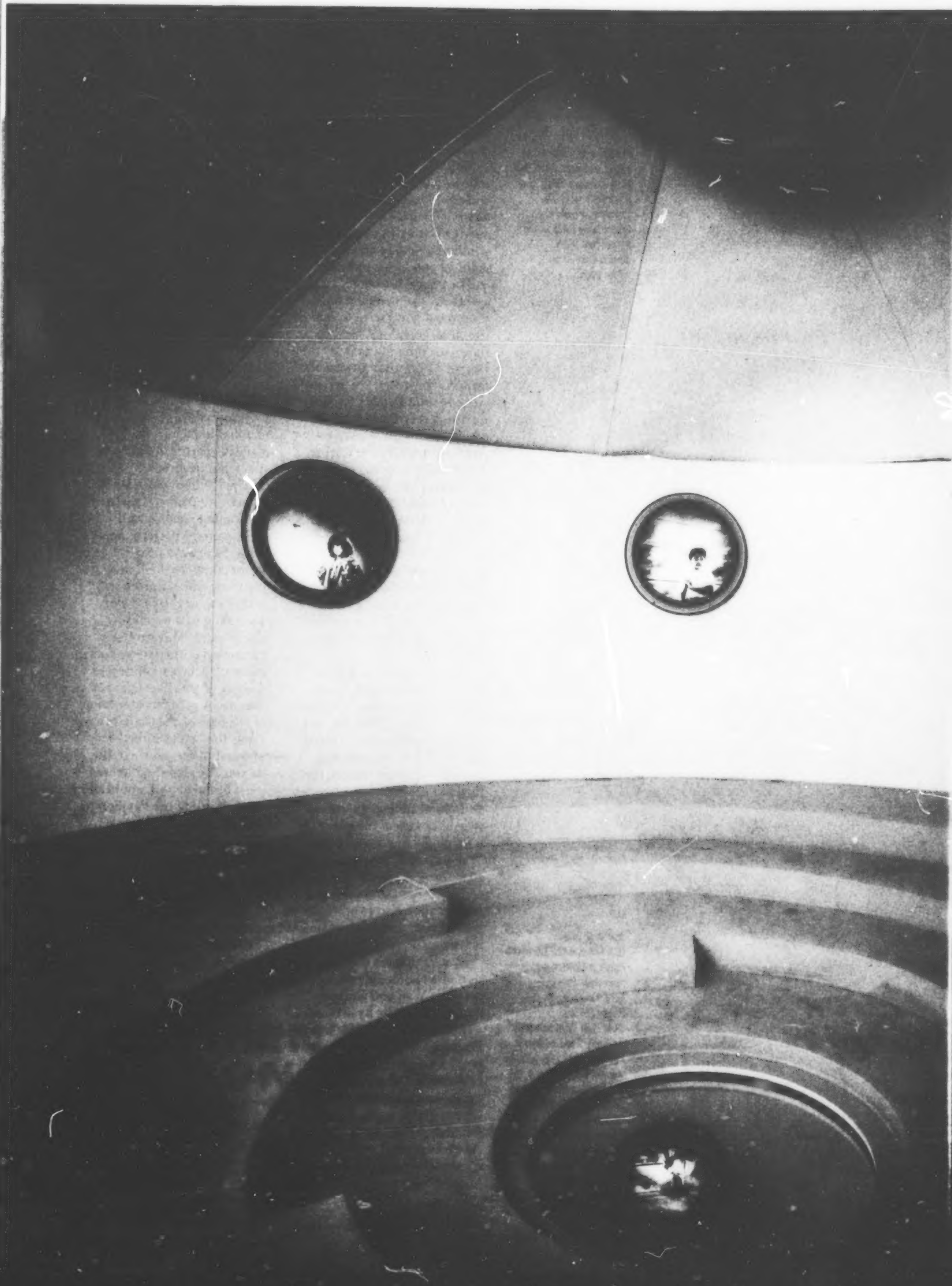
Canadian artist Jeff Wall and American Dan Graham's collaborative project, *The Children's Pavilion* (1988-89), is a significant exception to such apathy. While not a blazing example of social reform, the Pavilion nevertheless provides a resonant note in an otherwise nonexistent discourse. It is a "model building," as Jeff Wall puts it, a "hypothetical structure" designed to raise consciousness about the present situation and to promote speculation about future possibilities.

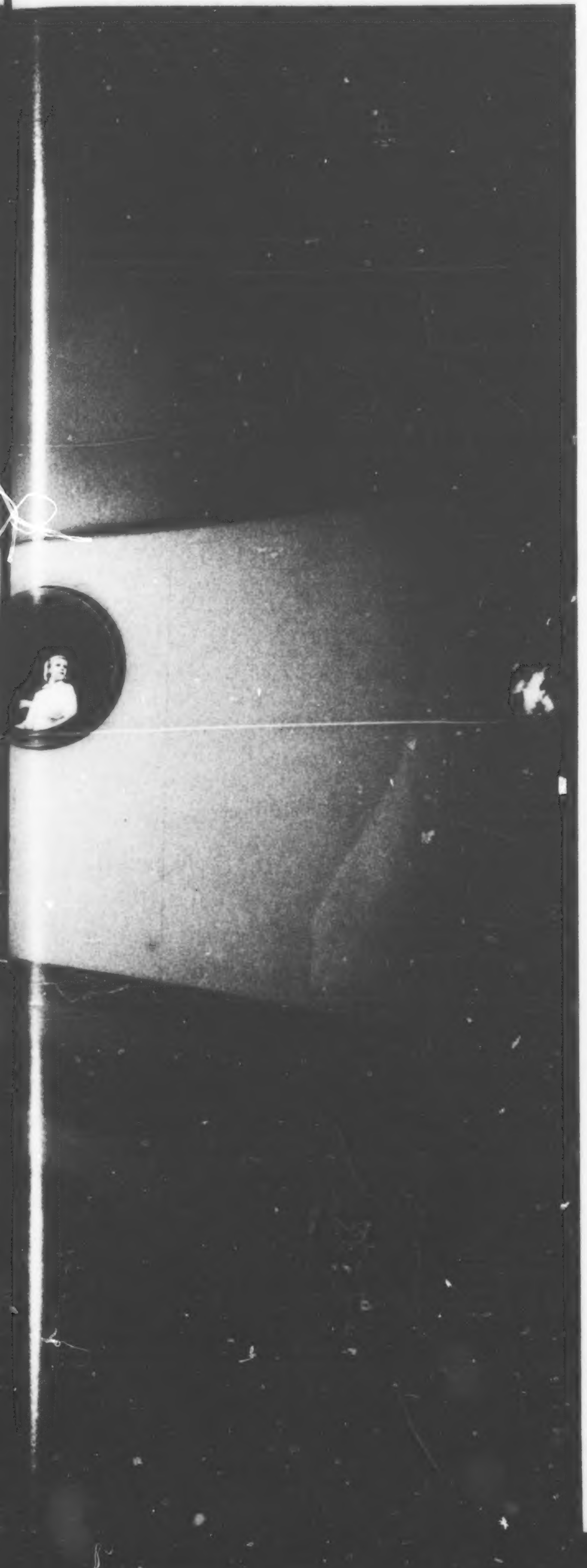
The Pavilion is the culmination of a two-decade dialogue between Wall and Graham, manifest initially by articles written on each other's work. Discussions concerning a joint project began five years ago, originating out of a desire to create an architectural structure containing photographs (similar in strategy to Dennis Adams's public projects using illuminated images). The idea of constructing a space for and about youth evolved slowly, inspired in part by Wall's intention to create a photographic portrait series of racially dissimilar children with the only similarities between images being the age range of the sitters and the pictorial composition. He was also motivated by a desire to "rethink the categorical portrait," realized earlier in his 1978-83 series *Young Workers*. While not yet constructed, the Pavilion now exists as two half-scale models accompanied by four presentation drawings which have been exhibited during the past year and a half in Santa Barbara, New York, Marseille and Lyon. The project has been funded by Galerie Roger Pailhas, Marseille. The Pavilion is also on view mid-May through to mid-October in Newcastle, England, as part of an international group show.

The Pavilion has been designed as a domed structure to be situated inside a landscaped hill covered with large areas of grass. Stairways traverse its exterior concrete shell, descending toward the circular entranceway at the base and ascending to the walkway at the summit. The interior is composed of three descending concentric levels connected by a series of stairs, as in an arena theatre. A pool of water lying at the base of the structure reflects the oculus directly above it in the centre of the dome. The slightly mirrored glass of the oculus would allow visitors inside the Pavilion to peer at the sky and those standing at the summit to see into the interior, while offering at the same time dim reflections of the viewers.

Such play with the relationship between interiority and exteriority in architectural space as well as with spectatorship — familiar strategies in Dan Graham's work — is amplified here by the inclu-

Photos of children these pages and over: Jeff Wall *Little Children* 1988. 3 of 9 portraits from *The Children's Pavilion*. Cibachrome transparency, fluorescent light, display case. Diam. 47 in. each.





sion of Wall's nine circular photographic images of ethnically diverse children. These transparencies, the diameters of which equal that of the reflective pool of water, are individual portraits of children standing against an open sky. Weather conditions vary dramatically from image to image. Shot from below and installed well above eye-level, these pictures simultaneously operate as metaphorical mirrors — reflecting the upturned faces of visiting children — and imitation windows that open to the sky. As with all of Wall's illuminated photographs, the children depicted in the Pavilion tondos represent generic types rather than specific individuals. They are emblems, not simply mimetic reproductions of empirical reality. The meaning of Wall's work, usually inferred through an analysis of the narrative gestures found in his fabricated scenarios of social inequity, depends here upon an examination of the pictures within their architectural setting.

The Pavilion is replete with art historical and architectural references, which, when assessed collectively, provide a possible reading of the artists' intentions. Firstly, the building resembles certain civic monuments of Western culture that specifically symbolize political and ecclesiastical domination: the Pantheon, Brunelleschi's Duomo, the U.S. Capital and so on. The affinity between Wall's pictures and the countless *putti* populating decorative Baroque ceilings reinforces the allusion to such structures. The Pavilion's drum shape also recalls examples of utopian architecture — Etienne-Louis Boullée's circular monument to Sir Isaac Newton, Bruce Goff's interlocking spheroids that make up the Ford House in Aurora, Illinois, Buckminster Fuller's geodesic domes — which demonstrate a faith in the teleological unfolding of history and the advancement of society. Additionally, as a structure associated with world expositions, the pavilion itself has become an architectural trope that signifies the kind of organized cultural hegemony promoted by such international events. (Dan Graham has previously explored the social implications of pavilion architecture in works such as *Pavilion/ Sculpture for Argonne* [1978-81] and *Two Adjacent Pavilions* [1978].)

When perceived within a space so infused with references to European architectural tradition, Wall's multicultural assembly of children becomes a photographic microcosm of world culture, glimpsed through the haze of Western hegemonic vision. This vision may be defined as the dominating gaze that has traditionally subjected other societies to its own cultural value system. The fact that *The Children's Pavilion* resembles a giant eye — a symbol of the ocular technology of power described in Michel Foucault's analysis of the Panopticon (specifically, Bentham's circular prison with central guard tower) or George Orwell's all-seeing Big Brother in *1984* — strengthens such an interpretation.

Conversely, the eye motif may refer to Georges Bataille's concept of the upturned, unseeing eye, a symbolic challenge to Western society's privileging of vision (representative of the rational, Cartesian self) and subsequent repression of sensuality, laughter and hysteria. Bataille's emphasis on pleasure and utter transgression may be translated here, in the most innocent of terms, in the Pavilion's playground aesthetic. It is, after all — despite the historical references — a space designed as an adjunct to leisure activity.

Wall and Graham intentionally embrace the ambiguity between social critique and utopian vision present in the Pavilion. The structure may evoke a recognition of traditional architectural and visual manifestations of power but it is also about children and amusement and, therefore, it is about promise.

By Lisa Rochon
Portrait
Photography
By Toby Maggs

EVERY PICTURE TELLS A STORY

Carol Wainio's painterly narratives contain rigorous explorations of contemporary society

South of Place des Arts in Montreal, where the seeds of street commerce have become merely seedy, there is a battered sweatshop factory on Rue Ste. Catherine with a main-floor brasserie and upstairs, some of Montreal's most provocative art galleries. A friendly man

Listening Area **1989**
Acrylic on canvas (triptych) 264 x 44 in.
Courtesy: Galerie Chantal Boulanger

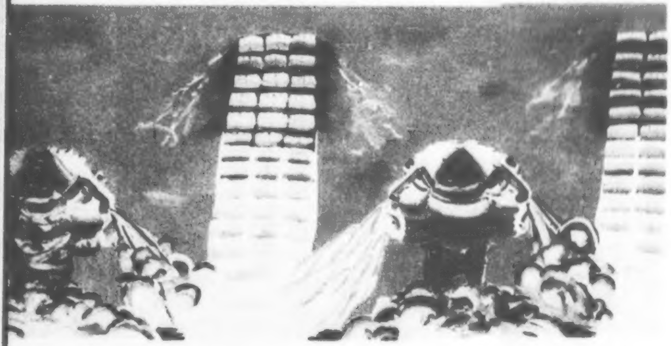
welcomes you into the hand-operated elevator and, at the fifth floor, points to the end of a long, dilapidated corridor. Inside the Galerie Chantal Boulanger, dirt and splintered wood have been converted into a white, airy space. It was here, this spring, that Carol Wainio presented the latest in her series of painterly narratives about the before and after of the technological era. In the new work, miniature figures are sprinkled against the backdrop of her camouflage-colored landscapes. In one painting, a purple army tank blows away a 20th-century bystander while in others, pastoral scenes of a quieter time are swallowed whole by thick, acrylic debris. In the title drawing, the letters of "Haut-parleur" are spewed like air pollution from the lips of a figure; below the oppressive message, much of the canvas has been left blank, suggesting the tabula rasa that can result from crowd-control devices such as loudspeakers.

For years now, Wainio has depicted contemporary society with a wicked top spin. Her intellectual rigor is translated into stirred-up, affecting works sparsely populated by toy-like characters who run, scatter and fall on their knees under the strata of an ever-shifting society. Wainio's art is as subtle as it is disturbing, and it is the unsettling nature of the work, combined with a deft handling of the medium, that resulted in an invitation to show at the Venice Biennale's prestigious Aperto exhibition this summer, a portion of the Biennale reserved for an international selection of emerging artists.

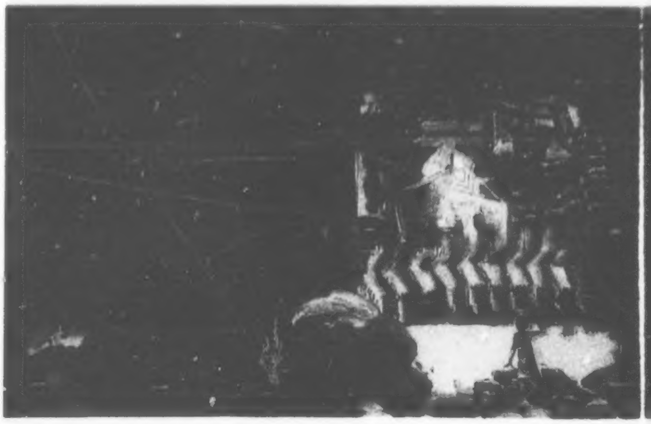
"I don't paint to proselytize," Wainio says. "I make work just to help me understand what's going on — what I value and don't value." In her recent triptych *Listening Area* (1989), Wainio lays down a loose narrative in order to suggest how we listen and speak to each other in ways that are vastly different from the pre-radio era. It's an attempt to explore the tick-tock of the modern personality. Next to the busy, robust works of Wainio's earlier shows, the triptych is a minimal, pared-down rendering that is as much about blank, negative space as it is about brushwork. There is still a comic-strip energy to Wainio's paintings — the figures are mostly nervous line drawings — but the historical vignettes and undulating topography make for a cinematic composition. "I was interested, in that show particularly, in trying to reveal the construction a little more," says Wainio. "The paintings come apart while you look at them and then you can put them back together."

In the first panel of *Listening Area*, there are hints of a bucolic countryside: two miniature basilicas punctuate the foreground and, up above, there is a meditative zone created by scraping a patch of paint away from the stained canvas. Moving left to right, a streak of paint grows thick and viscous, appearing to threaten a farming community; several minuscule figures are dwarfed by this suggestion of a storm. Elements of the first panel are echoed in the third, accompanied by images from a more familiar urban scene. Modern skyscrapers float against an opaque, neutral zone before giving way to a disquieting mass of paint. Superimposed over this darker mass is an androgynous figure crafted from clear acrylic — a news announcer or chatty television personality — who unleashes a microphone and wire that recall a poisonous snake crawling over the landscape. Finally, almost as an afterthought, Wainio gives us back the historic church and recalls the quiet of an earlier settlement before releasing us from her exhausting narrative.

Born and raised in western Ontario, Wainio has observed the machinery of contemporary society from a variety of vantage points. In the late 1970s, she laid down artistic roots in Halifax (at one point writing a performance piece with her husband, composer Paul Théberge, and American painter Eric Fischl who was then teaching at the Nova Scotia Col-



Above: *Breathing and History* 1981
Acrylic on masonite
96 x 48 in.
Courtesy: S.L.Simpson Gallery



Right: *Models* 1984
Acrylic on canvas
90 x 52 in.
Courtesy: Galerie Chantal Boulanger.

lege of Art and Design). She joined the S.L. Simpson Gallery in Toronto in 1985, the same year she received her Masters of Fine Arts degree from Concordia University, Montreal (her thesis tackled the question of how Romanticism in literature and art affected the origins of the avant-garde). Wainio has lived for the last several years in or near Montreal — she also shows at the Galerie Chantal Boulanger — where she maintains a studio and teaches at her alma mater.

For the last two years, Wainio has constructed and deconstructed her paintings in the quiet of Alexandria, a town of 3,400 people located an hour's drive away from Ottawa and Montreal. During the winter thaw, the surrounding expanse of land takes on neutral, grey-green tones, the predominant colors in Wainio's latest paintings. "Living out here is sort of like living in an earlier era," says Wainio, a frail figure wearing red and black glasses. "You become aware of the extent to which certain things persist."

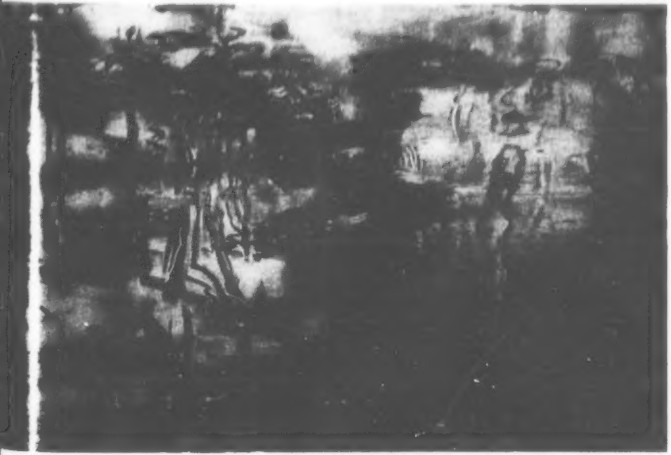
In the CBC's 1989 Massey Lectures, Dr. Ursula Franklin observed that "technology has built the house in which we all live." If there is a serenity to Wainio's home in Glengarry County, the disturbing cacophony of the technological age is only as far away as the household television, the radio or the requisite video player. Through her paintings, Wainio wrestles again and again with the dehumanizing effects of a planet wired with fibre technology. In 1981, she painted *Breathing and History*, depicting two Janus-like heads inhaling and exhaling a vapor like a steam engine; in the background were modern skyscrapers – architural metaphors for a rootless social structure and the loss of the individual.

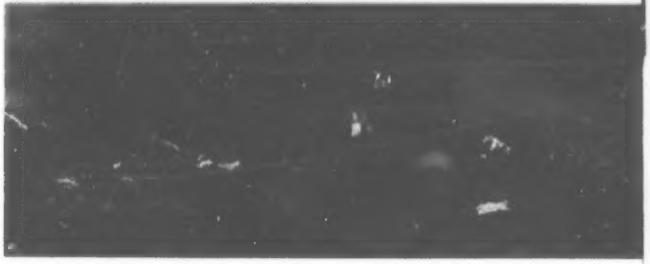
What fascinates Wainio about contemporary society is the kind of narcissistic personality nourished by the Phil Donahuesque mass media. "I'm interested in that threshold at which we will disclose anything about ourselves so that we can watch ourselves on television. That somehow we don't believe we exist without doing that. It just amazes me to watch those kinds of talk shows...the way that we are so able to keep watching, the way we put ourselves to sleep."

Many of Wainio's paintings are narrative works but, perhaps more importantly, they are also about narrative itself and the way in which stories are affected and altered by their constant recounting. Our era, she notes, has replaced the oral traditions of ancient civilizations — the intimacy of telling stories in the courtyard — with mass media, causing us to forget the individual in favor of a generic persona. Today, the self gets defined in terms of public recognition and acclaim; it feeds like a parasite from gossip columns, people magazines and the hyperbole of Oprah Winfrey. The media consciousness is content to gaze at a movie screen and imagine a larger-than-life personality for itself.

Site (Sight) of A Memory Trace (1985) represents one of the artist's early attempts to deal with our inability to maintain contact either with our past or with our environment. The work features a bulldozer which digs into the painted landscape, pushing against skeletal figures until one begins to fall off the edge of the canvas.

The transmutations of history can be read from left to right in *Revolutions per Minute* (1989). It hardly seems to matter that Wainio discovered an 18th-century illustration from which to base the walking soldier on the left-hand side of the canvas; his unfamiliar hat and costume establish a history that begins some where before high technology. Further along the canvas, there is a pair of legs severed above the knees — tiny, barely visible but clearly moving at an incredible speed. They focus our attention on the current race to forget the past and charge, as splintered personalities, into the new season of television talk shows.





Left: *Site (Sight) of a Memory Trace* 1985
Acrylic on canvas
80 x 52 in.

Above: *Revolutions per minute* 1989
Acrylic on canvas
112 x 44 in.
Courtesy: Galerie Chantal Boulanger

Eternal Return

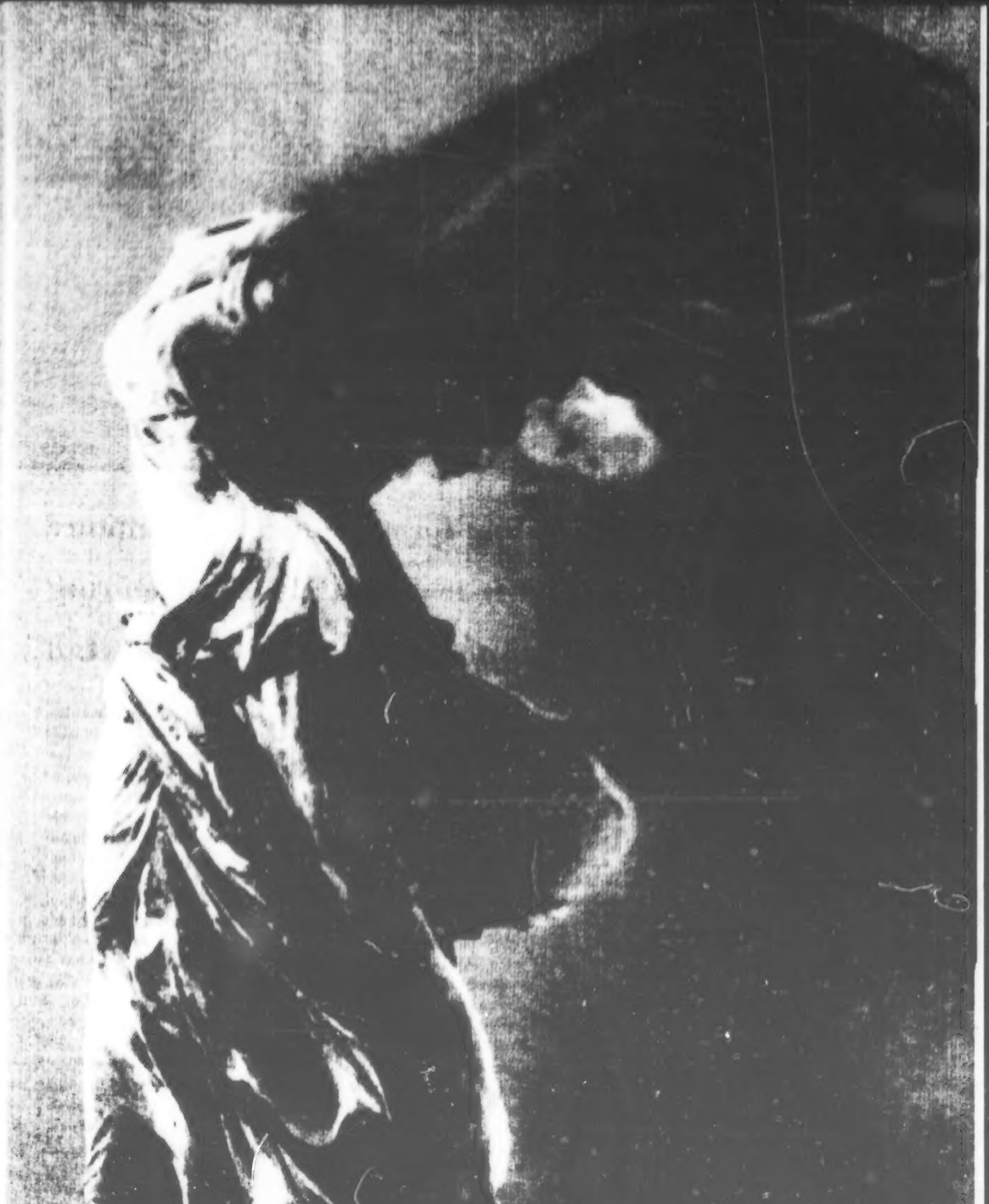
Don Jean-Louis sees art and the environment as a two-way street

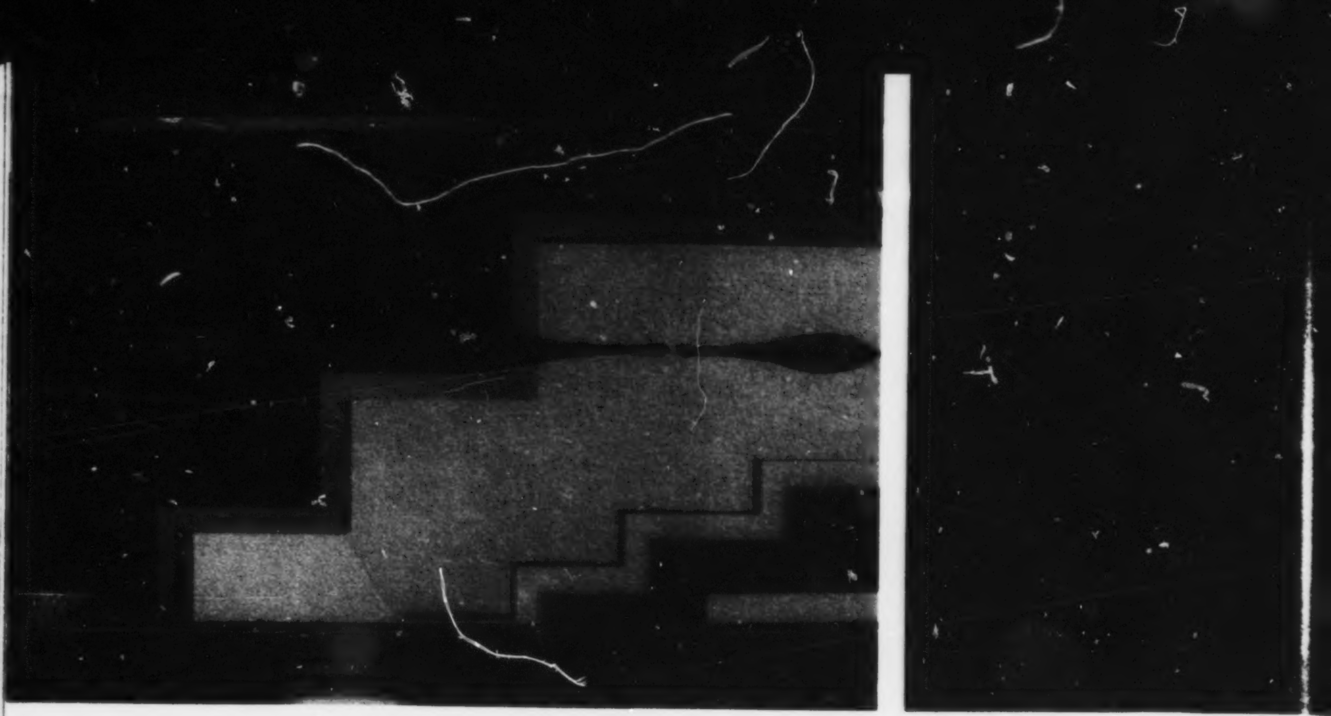
BY GARY MICHAEL DAULT

The art of Toronto sculptor, designer and theorist Don Jean-Louis is invariably predicated upon a search for formal and metaphysical wholeness. Much of what he does begins in his identification of the polarities of form and experience that bracket each of the works he undertakes, and moves subsequently to discover the routes by which the tensions generated by such polarities might be urged toward synthesis. The transit of Jean-Louis' career over the past 20 years is itself a demonstration of the shape of this synthesizing imperative: two major works, an installation from 1969 called *The Nature of Media is to Expose*, and his up-

Self-Portrait of Artist **1988**
Color photograph
6 x 4 in.
Below: *Untitled* **1989**
Color photograph
6 x 4 in.

Right: *Nature Morte* **1990**
Photo-based color image
9 ½ x 13 ½ in.





Each of the three pieces that form the hanging sculpture for the Canadian Embassy in Beijing is based on (but does not replicate) a maple key turning in the wind

coming aerial sculpture for the Canadian Embassy at Beijing, while radically different in their apparent programs, act as parentheses around a body of works that have taken as their conceptual base the attempt to resolve the standoff that too often occurs where the discourse of art-making intersects with the directives of the natural world at large.

Jean-Louis began working in the early 1960s. At that time he made complex, large-scale black-and-white studies of plants and, in particular, grasses, in which the bucolic elements of the intimate landscape were pushed toward something the artist saw as a verdant architecture. The dichotomy thus erected in the grass drawings, the dialogue between the natural world and the built environment, set going an entire system of dichotomies on which Jean-Louis' work would continue to be constructed. *The Nature of Media is to Expose*, a two-part installation mounted at Toronto's Isaacs Gallery in April and September of 1969, was a high-tech circus, so different in format and method as to be nearly incomprehensible to admirers of his delicately wrought drawings. The purpose of the installation was to gather information of a wide and disparate kind, "process" it and re-present that information during the second part of the installation as the exhibition's new content. Basically the information gathering was carried out with a video camera recording activity both in the gallery and, through the window, out on the street (including the making of supremely candid portraits of people who peered into the gallery space from outside). These electronically harvested portraits were then fed to monitors which reflected the images into a series of large, circular, concave and convex mirrors, the symbolic heart of what constituted, for Jean-Louis, the quintessential media act. These distorting mirrors pulled images out of shape with cyclotronic efficiency, becoming machines for the production of a kind of fluid, quicksilver cubism. Images were stretched, warped, de-formed and almost dematerialized but, as Jean-Louis was quick to point out, intact in the sense that visual molecule by visual molecule (if one may put it that way), bit by bit, byte by byte, nothing had been lost. The mirrors distorted but they also gathered, coalesced, resynthesized. During the second part of the exhibition, Jean-Louis made colored prints of the initial distortions — images that were simultaneously the same as the original subjects and utterly changed. The mirrors' "interpretation" of each subject had become an act of formally respectful deconstruction during which the subject before and the subject after had become equivalents. The mirrors were dangerous in the automated relentlessness of their dislocation. They were turbulent mirrors, conduits to chaos. They were also quiescent in their infinitely repeated promise of reintegration.

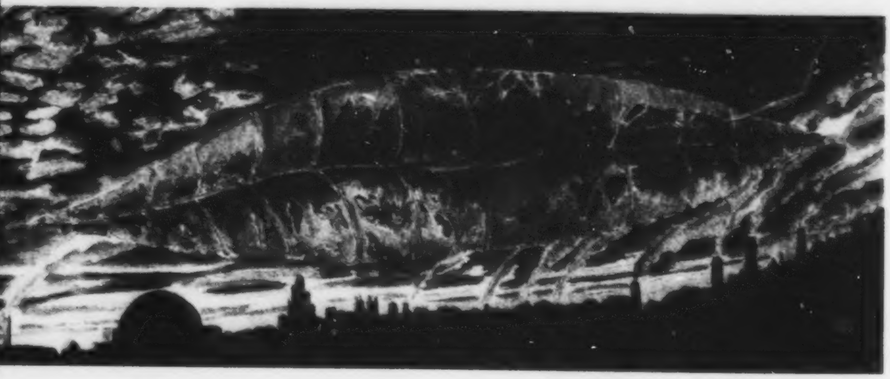
In 1976, Jean-Louis was one of several artists commissioned to produce a work for the Government of Canada Building at 4900 Yonge Street in North York, north of Toronto. His piece is called *Neon Be On Sail On Argon/Neon Beyond Sail On Are Gone* and is essentially a set of large canvas sails defined by, stitched by and probed by vectors of neon/argon tubing. The content of the work is the experience of sailing, where the yachts-

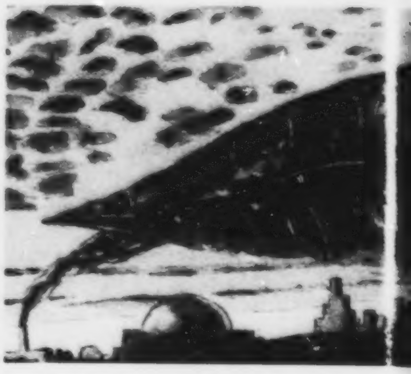
Opposite page and above:
Aerial Sculpture in Chancery Atrium 1990
Canadian Embassy, Beijing, China
Still color images from a computer-generated
animation simulating a walk through the atrium
3 units, each 7 x 7 ft.
Courtesy: Dept. of External Affairs, Canada

man's knowledge of the behavior of the wind and the water, his specific understanding of tacking into and against the undifferentiated wind, is pitted creatively against the alternate realities of chance. The composition of the piece, if such it can be said to betray, was arrived at by the artist's throwing a deck of cards on a table ("Each of the cards is a sail; the force of your throwing it is analogous to the force you use for your own ends in the progress that is sailing — or flying. In a sense," Jean-Louis says, "the whole piece was about flying and the way flying is a dialogue between knowledge and chance, the one pitted against the other"). The work thus begins in an act that in itself combines the self-consciousness of Dada with genuine physical randomness and synthesizes both into a system of interlocked meditation upon the poetic dualism (and reintegration) of the facts of nature and the nature of facts. A similar program animated Jean-Louis' *All the N.E.W.S. between Nov. 7 & Dec. 7, 1980*, mounted as part of a group show curated by Ihor Holubizky at the Harbourfront Art Gallery in Toronto. Jean-Louis built a small play-scale wooden house and a barn, a model agrarian world, which sat inside a picket fence — a miniaturized homestead. The house contained a teleprinter wire-service machine which mindlessly spilled out, for the whole month, a bumper crop of news and newsphotos which were harvested daily and hung up on clips around the gallery for inspection (or introspection). Here was all of the news (as UPI Canada saw it, at any rate), fit to print or not. Fit to read or not. News as a force of nature, coming *from* the house in this case, rather than being fed into it. Who owns the news, asked the little house? How fast does it age? Is news lifeblood or life itself? Is home where the heat is? Do all of our houses run on news? Is news the same as time? How does it modify nature? Is news an agent of the maturing process? Is news nurture or an echo of, a codification of, nature itself? Or maybe the piece just gets nothingness back into words where it belongs, so you don't have to grow up staring into any real void.

Common to each of these works is the contending of nature as a studyable

Above: *Photograph of my very first breath* 1986
1 element of series of silver paintings
Latex and aluminum powders on canvas
10 x 7 ft.



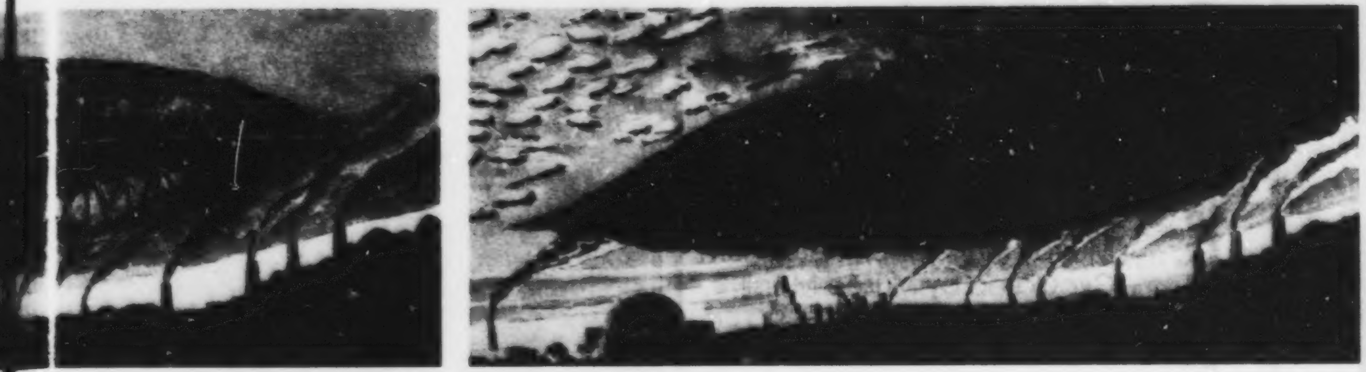


The final form of the sculptural keys took into consideration a host of sculptural analogues, from a set of compasses to Man Ray's giant lips floating over the Luxembourg Gardens

chaos from which we can learn by means of the artifice of art, art being a construct, a model of consciousness which is titrated out of, crystallized out of, the supersaturated solution that is nature-at-large. It is this equation that lies at the core of Jean-Louis' beautiful and much misunderstood silver paintings *(Sleep/Awake*, shown at Toronto's Olga Korper Gallery in 1985). These large-scale paintings in black latex and aluminum powders in solution, mute fields of metallic glow rhythmically punctuated by recurring blips and faults of darkness, were not in the least about color or composition or any other of the concerns of orthodox painting. As paintings, they were chemical and, metaphorically, alchemical. More like large, unique photographs than paintings, the pictures were made up of different densities of pigment containing differing weights of aluminum powder which, while they lay spread over the canvas, were then acted upon by variables such as time (and dust), rates of evaporation, heat, sunlight and humidity. The surface of each canvas was as subject to the distribution of densities of silvering, as a photograph is. The resulting works — Jean-Louis dislikes calling them paintings — lay bound up in the state of a medium set going by the artist, acted upon by forces of nature and then "rescued" again in the name of art. Which is precisely what happens to each point of light whirling in the artist's distorting mirrors. The method of the mirrors is a leitmotif running through all of Don Jean-Louis' work.

The new hanging sculpture for the Canadian Embassy in Beijing is so cleanly constructivist, it appears at first to inhabit some formal solipsistic inwardness directly inherited from the tenets of sculptural modernism. This initial view is deftly confounded, however, by the discovery that each of the three suspended structures suggests and is based on (but does not replicate) a maple key turning in the wind, floating to the ground. Each of the three keys consists of two identical aluminum "wings" approximately seven feet long, held together at the pivot-point in the middle by a cantilevering system of connection so that the wings or blades remain in place not because of screws or some other form of mechanical attachment but rather by the force of their own downward pressure. Because each of the keys presents blades dropping at a different angle, it is possible to see the piece as a gathering of three different keys turning and falling, carving out a spiral in space or as the same key at various stages of its flight, three frames of a film.

Sculpturally speaking, the Beijing keys are a triumph of spatial tact and proportional rightness. The atrium space into which the keys are to be suspended is small — only about 20 feet wide and 34 feet long and nearly 33 feet high (the building is the work of the Toronto firm of DuBois Plumb Partnership/Architects) — a sort of "jewel-box for the sculpture," as Jean-Louis puts it. The height of the small but brightly illuminated room suggested from the start the idea of a mobile. The maple-key format gathered in the artist's desire to select his flying form from the menu provided by nature. (Jean-Louis has been informally collecting fallen maple keys for years and is fascinated by the naturally occurring variations in their forms; one of his early



Opposite page and above:
Homage to Man Ray's A l'Heure de l'Observatoire -
***Les Amoreux,* 1932-34**
Series of 3 watercolor paintings on illustration board
10 x 4 in. each

works, a drawing owned by the National Gallery, is of maple keys.)

The emergence of the final form of the blades of the sculptural keys was the result of a winnowing process that took into consideration a host of sculptural analogues that varied from coathangers, spoons, paddles and a set of compasses to the giant lips floating over the Luxembourg Gardens in Man Ray's *Observatory Time — The Lovers* (1932-34). "The preliminary drawing was too mechanical," Jean-Louis says. "It looked like an overhead fan." Too heavy and sculpturally imposing a form, for example, submerges the buoyancy of the key idea, turning the sculpture into a looming threat, a sword of Damocles rather than a leaf form floating gently to earth on a mission of fecundity and enrichment. The leaf pattern Jean-Louis finally decided upon is "a rather fat form when it is spread out, but thin and lean when it is subjected to the fold." Consistent with everything Jean-Louis makes, the finished keys are mechanical when they are examined as design and convincingly organic when they are in flight, a meeting of artifice and nature that grows beyond the idea of mere conjunction. Ultimately, the keys represent both a quintessentially Canadian gift to China, botanically speaking, and the pursuit of a certain Taoistic play in the way the symmetrical blades of the keys find their own direction within the gentle turbulence of the room. They are also a mnemonic settling out, as sculpture, of the urgent imperatives of the international ecology movement.

Since designing the Beijing keys, Jean-Louis has begun a series of photo-based works which make use of the maple key ("key" in the sense of something that unlocks), in this case as an index to the spread of ecological damage throughout the environment. In one of the most telling and forceful examples of the new maple key works, the artist has replaced the wings of the Hellenistic *Victory of Samothrace* with a dessicated maple key. The work is called *Nature Morte*, and takes its place as a poignant and ambiguously located sign speaking both to the process of natural aging and, at the same time, to the unnatural crippling that is the ultimate product of any ecological wound.

Above: *31 Day Drama, All the N.E.W.S. between*
November 7 and December 7, 1980
Part of performance installation in cooperation
with United Press Canada, at the
Art Gallery of Harbourfront

Kamloops Art Gallery

May 17 to June 24, 1990
Sheila Butler: Figurative Force
and
Roberta Sutherland: Fragile Existence

July 19 to September 2, 1990
Murray MacDonald: Arcanum
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this summer...

Reinhard Reitzenstein/David Keane
Sound Lodge

Sounds of Invention (a Newfoundland
Sound Symposium Exhibition)

Tim Watkins
somewhere I have never travelled

Out of the Studio
New Newfoundland Work

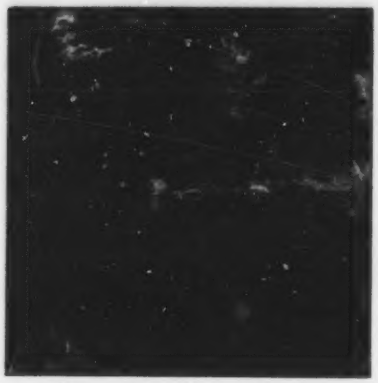
Bob Boyer/Robert Houle/Edward Poitras
Contemporary Rituals

The Zone of Conventional Practice
and Other Real Stories

John Hall's Still Life Portraits
Imitations of Life

MEMORIAL UNIVERSITY
ART GALLERY
[illegible]

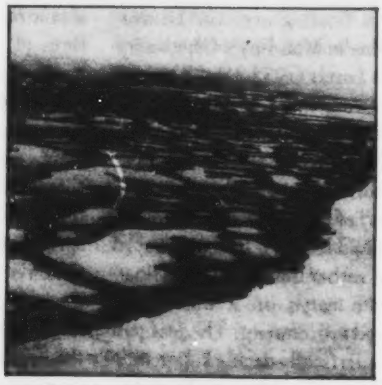
WILDERNESS SUMMER



David More, **New Brunswick Forest-Fade to Black, #III,** 1989,
oil on canvas, 77 x 77 cm

David More: Forest–Fade to Silent

Stephen Hutchings: Geological Portraits



Stephen Hutchings, **Pools,** 1990,
oil on canvas, 208 x 217 cm

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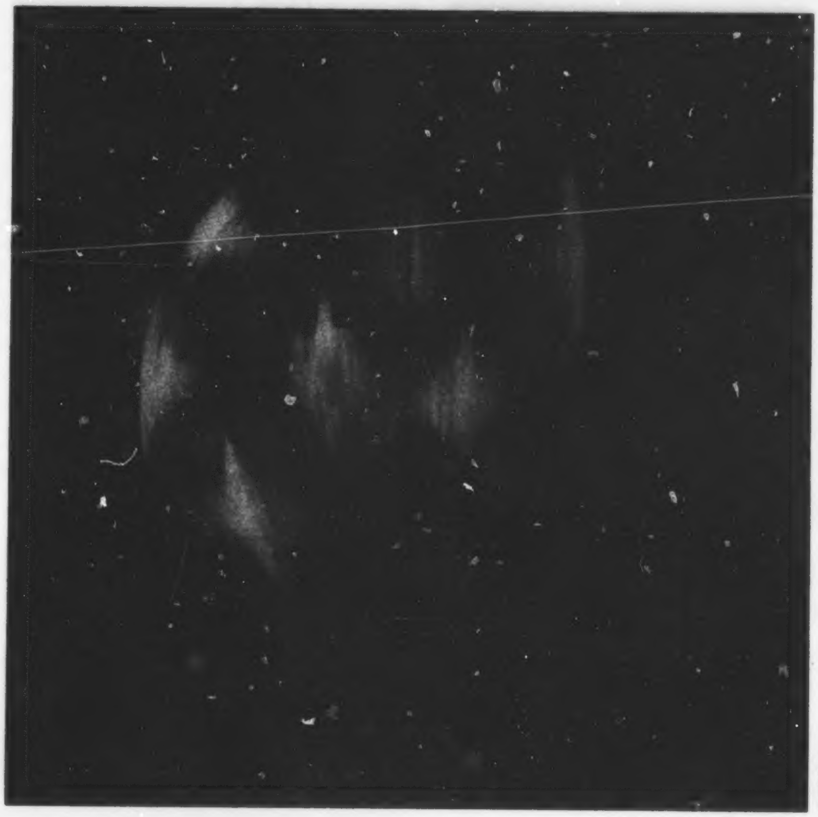
FOCUS

ON *WANDA KOOP*



Shell 1990
Acrylic on plywood
8 x 8 feet
Photo: William Eakin

Wanda Koop describes the scale she works in as intimate. For Koop, who works on eight-foot-square plywood panels, intimacy is achieved through involvement — physical and emotional. She sees the large format of her paintings as personal and engaging, the intimacy coming from her comfort with that scale.

She knows, however, that the scale she's chosen makes the work unavoidable. Physically confrontational it certainly is, from *Building in the Pool of the Black Star* (1982), made up of 11 painted plywood panels, 8 ft by 12 ft, arranged in an enterable circle, to the freestanding 8 ft by 52 ft *The Wall* (1983), to her newest work comprised of 8-ft panels intended for installation in groupings as expansive as a particular space will allow.

In the past year, Koop has created eight-foot-square works (made up of two four-foot abutting panels) where large single images hover, shimmer, loom. Easily recognizable, these iconographic objects are hooks that draw the viewer in. *Shell* (1990) is one of these paintings. Larger than any marine life we could imagine in our waking mind, it's as voluptuous and sensuous as the fleshy pink flanks on one of Boucher's 18th-century courtesans, even sharing their red-shadowed folds.

There are at least 50 pieces in this new series, each a celebration of color laid next to color, color over color, a celebration of the physical gesture of laying the brush to the board. What remains constant is Koop's interest in color and gesture; what's changed is how she's presenting it. Where her single images used to be macroscopic, the most recent work is microscopic and can be read almost as non-specific landscapes. The insight they offer is interior, close-up. Through them we discover, borrowing an idea from Jack Kerouac, that mind is shapely.

All Koop's images and attitudes are represented in the new work: the architectural scaffolds and grids, the Haida patterning, the Oriental traceries of her Chinese Opera characters, the references to skylines which reflect her modified urban romanticism. It's Koop's visual vocabulary, her memory, synthesized on painted panels. In a sense these new pieces are inventory paintings — a layered, transparent and luminous visual stockroom.

Wanda Koop has a one-person exhibition of drawings from June 16 to July 11 at the new Extension: The Print and Drawing Gallery of Canada, Toronto. She will be having a solo show at the Southern Alberta Art Gallery in January 1991. *Meeka Walsh*

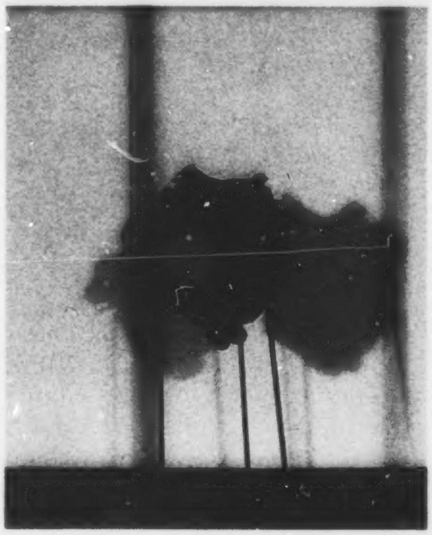
FOCUS

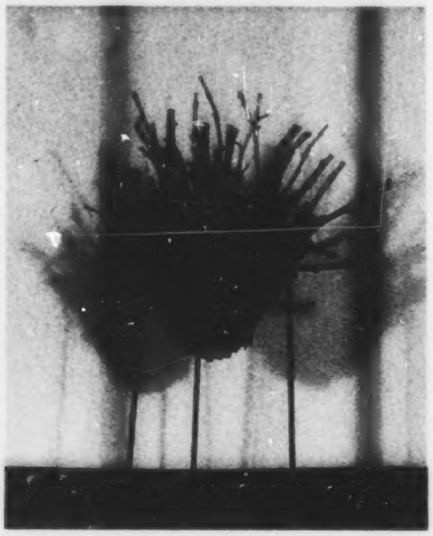
ON *LEE DICKSON*

Toronto installation artist Lee Dickson will be exhibiting *The heart is situated in the centre of the chest because conditions are more temperate there, Part I* (1988) and *Part II* (1990) at the Art Gallery of Ontario July 8 through September 4. Dickson will be showing in conjunction with Toronto artist Douglas Walker in *Perspective 90*, curated this year by Michèle Thériault.

The first part of Dickson's installation, which takes its name from a 13th-century anatomical text, was shown in Toronto in January of this year. The installation consists of 36 models of the human heart, many of them anatomically correct, created from orthodox materials such as soapstone and carved wood and unorthodox materials such as cigarette butts, grass, safety pins and lentils. The hearts are mounted on a large metal shelving unit in a way that suggests a scientific discourse. Yet the labor-intensive look of the hearts also suggests that they are meant to be interpreted as a witty displacement for the traditional romantic symbol that we usually associate with such obsessive-compulsive emotional states as love.

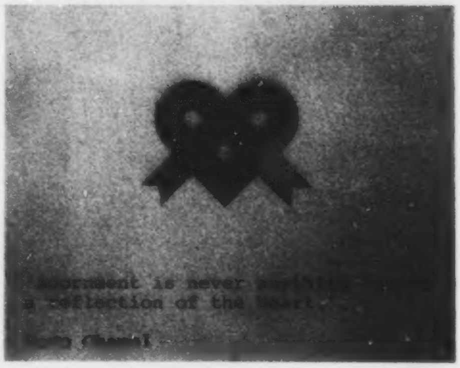
Part II of the installation, created especially for *Perspective 90*, further explores the iconography of the heart but in a more graphic manner. It consists of 12 black-and-white photographs presented under glass, on a angled steel reading stand, with 12 more mounted on the wall in a steel frame. Incorporated into the images are quotes from such diverse sources as Virginia Woolf, William Sharp and Coco Chanel, along with found imagery from advertising, medical text books and printed ephemera. All are variations on the theme of the human heart. *Donna Lypchuk*

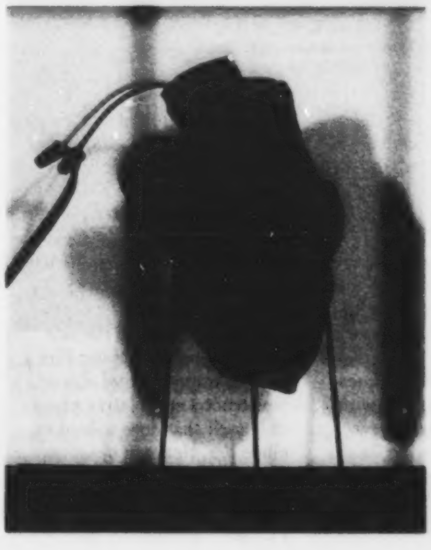


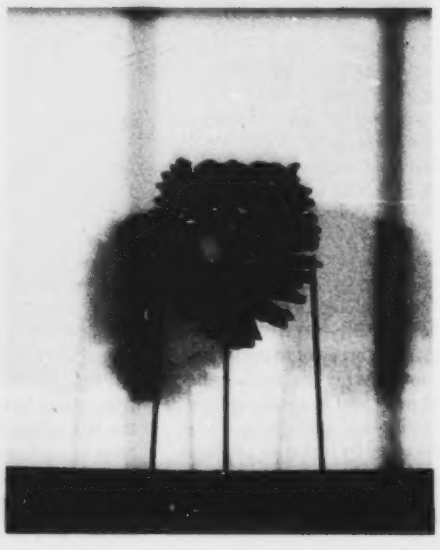


Top and bottom:
Part I, Heart Series
(4 details) 1987/88
From: *The heart is situated in the centre of the chest because conditions are more temperate there*
36 hearts

Right: *Part II, Heart Series (detail) 1990*
From: *The heart is situated in the centre of the chest because conditions are more temperate there*
24 photographs







FOCUS ON *ANNA GRONAU*

Anna Gronau is a Toronto-based filmmaker whose 1989 55-minute film *Mary Mary* is her first major work since 1983. In addition to making films, Gronau has been active as a film programmer, writer and lecturer. She was also a cofounder of the Ontario Film and Video Appreciation Society, which was formed to legally challenge the censorship of film and video in Ontario.

Stills from *Mary Mary* 1989
16 mm color film, 55 ½ min.
Cinematographer: Adam Swica
Sound: Carol Anna McBride

As though to echo Gronau's six-year filmmaking interlude, *Mary Mary* is about a filmmaker, M (played by Patricia Medwid), who is planning to make a film. To her dismay, the film's script eludes her. M has isolated herself at home and taken to her bed. Caught in the tangle of her bedsheets, alone with her books and tape recorder, she is consumed and confused by quotations and references from fiction and film. M's inability to give order to a growing array of material immobilizes her and reduces her at one point to speaking only in elliptical quotations. She is haunted by histories of places and people, and at the mercy of memories, dreams and desires from which she can construct no coherent order.

By the time she is ready to begin her film, M laments to a friend that "the film wants things I don't want — stories, history, acting." Caught in the web of her own narrative and history, she cautions, "Never dabble in autobiography unless you want a perfect world that perfectly excludes you." Yet the need to answer questions about how to deal with the self within existing systems of representation finally propels M into action.

She puts herself back in the picture precisely by entering the world of stories and history she has wanted so much to avoid. She leaves her self-analysis behind and heads down the same road that opened the film — the road to the house overlooking the bay, the home of her deceased grandmother. With the spell now broken, and on the site where she will make her film, M is reconnected and able to construct a cumulative history of herself that does indeed include her. Her own observation that "the dead are not powerless," that they live as potent fictions and accrued history, becomes the central philosophical motif of the film.

Circular and complex in its composition and use of metaphor and association, *Mary Mary* is rich with layers of references, cross-references and revelations. Structured as a film within a film, a narrative within an analysis, it draws on sources as diverse as Frances Hodgson Burnett's Victorian children's novel *The Secret Garden* and the issues surrounding native rights. Autobiographical, biographical and fictional at the same time, the film relies for its effect on spoken, written and visual language as well as a haunting music track composed by Stephen Donald. The viewer is drawn into *Mary Mary* by its intimate narrative and seductive visuals: M in her voluptuous satin bedsheets, underwater images of swimming polar bears and a breathtaking pan of the garden at the bay house. These, combined with Gronau's blatant and ironic exploitation of familiar filmic devices, make for a film that stirs the imagination and the intellect alike. *Elke Town*

FOCUS

ON *BILL KOOCHIN*

Portrait: Bill Reid 1989
Carved alder wood
9 ½ x 13 inches

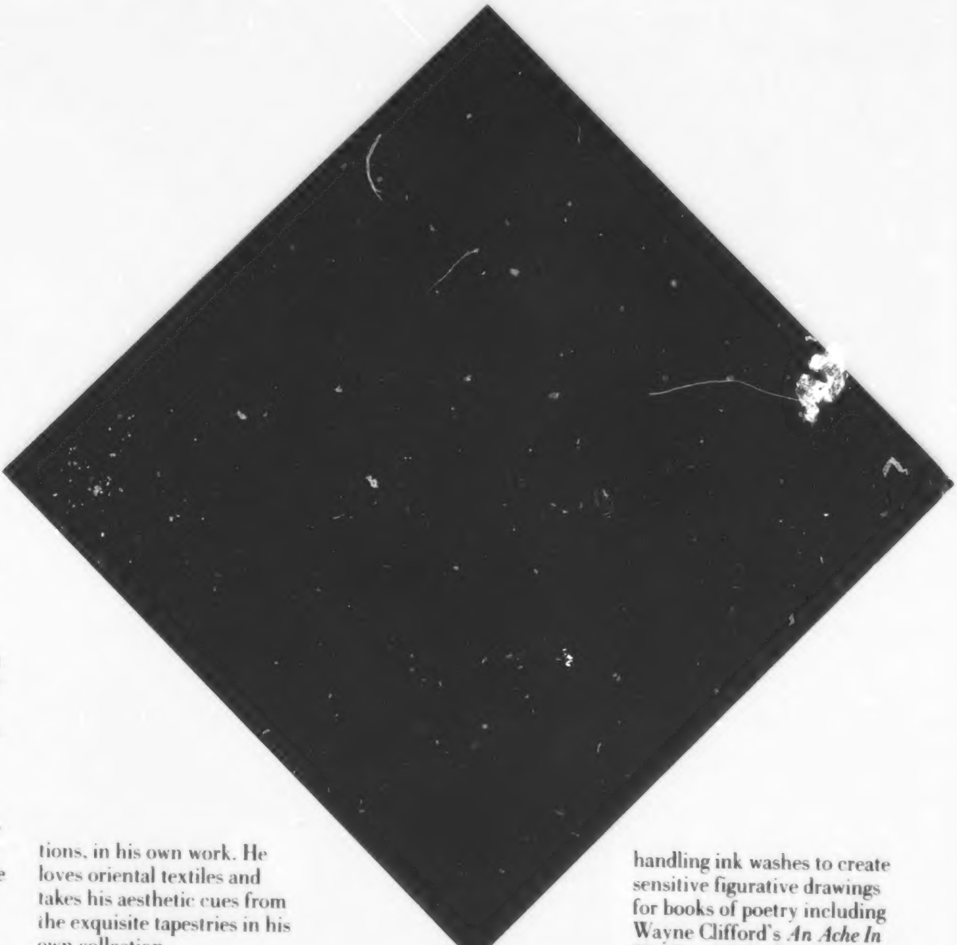
Sculpture in Canada has always played second fiddle to painting. Sculpture generates fewer exhibitions, art school courses and monographs. It takes longer to do, requires elaborate processes and costly materials. The finished product is expensive to acquire and sometimes difficult to display. Nevertheless Canada has produced superb sculptors from native Indian and French Canadian carvers and New Brunswick folk artists to Toronto's Elizabeth Wyn Wood and Vancouver's Bill Koochin.

Throughout his long career Koochin has turned to a variety of subjects and materials that have not been expensive to purchase or difficult to display in one's home. While studying in France in the mid-1950s he completed a series of highly stylized terra cotta heads. During employment by the Exhibition Commission in Ottawa a few years later he created abstracted roosters in welded steel and brass. And while teaching at the Emily Carr School of Art and Design for 27 years he transformed bronze, marble, welded steel plate, stone and wood into bulls, calves, peacocks, ducks, swans and sensuous nudes.

Shortly before his retirement a year ago, Koochin began a remarkable series of portrait masks. He models his "sketch" in clay, casts the clay in bronze to secure it, then, using the "sketch" and photographs, he carves the mask in wood. The finished product straddles the line between folk art — which reaches back to Koochin's Doukhobor roots — and high realism. It resolves the tension between the material and the image. And, according to the artist, it challenges "the business of stardom and magazine imagery and advertising" by making ordinary people a subject for contemplation.

But these portraits of Koochin's family, fellow artists, former students and friends do something more. They pay homage to West Coast native Indian artists by showing that non-native carvers are also capable of producing superbly crafted objects of great psychological depth and artistic ability. *Maria Tippett*

FOCUS ON *DAVID BOLDUC*



Connections 1990
Acrylic on canvas
48" x 48"
Courtesy Klonaridis Inc

David Bolduc's quest for aesthetic perfection leads him constantly to reinvent one basic image. It's a tactic that works for many artists — just think of Monet's lily ponds or Michael Snow's walking women. For Bolduc, beauty is to be found in the lush gardens of his imagination.

Since his first solo show in 1967, Bolduc has literally centred his richly colored oeuvre around a single, stylized foliate motif. Trees, flowers and vaguely sprout-like forms are rooted within infinite and calm spaces. It is a theme with limitless scope, and Bolduc has exhibited variations on it from Toronto to Texas and Tokyo, at galleries including the Paris Museum of Modern Art, the Hirshhorn Museum in Washington and the National Gallery of Canada.

Bolduc's paintings have developed from his jewel-like abstractions of the '70s to the earthiness of new works like *India* (1990), a study in rich red-browns of arabesque branches derived from Indian paisley prints. Bolduc points out that paisley is an ancient pattern, based on the curled fingers of a human fist. Though constant repetition and refinement, Bolduc reaches for an organic perfection, rooted in ancient traditions, in his own work. He loves oriental textiles and takes his aesthetic cues from the exquisite tapestries in his own collection.

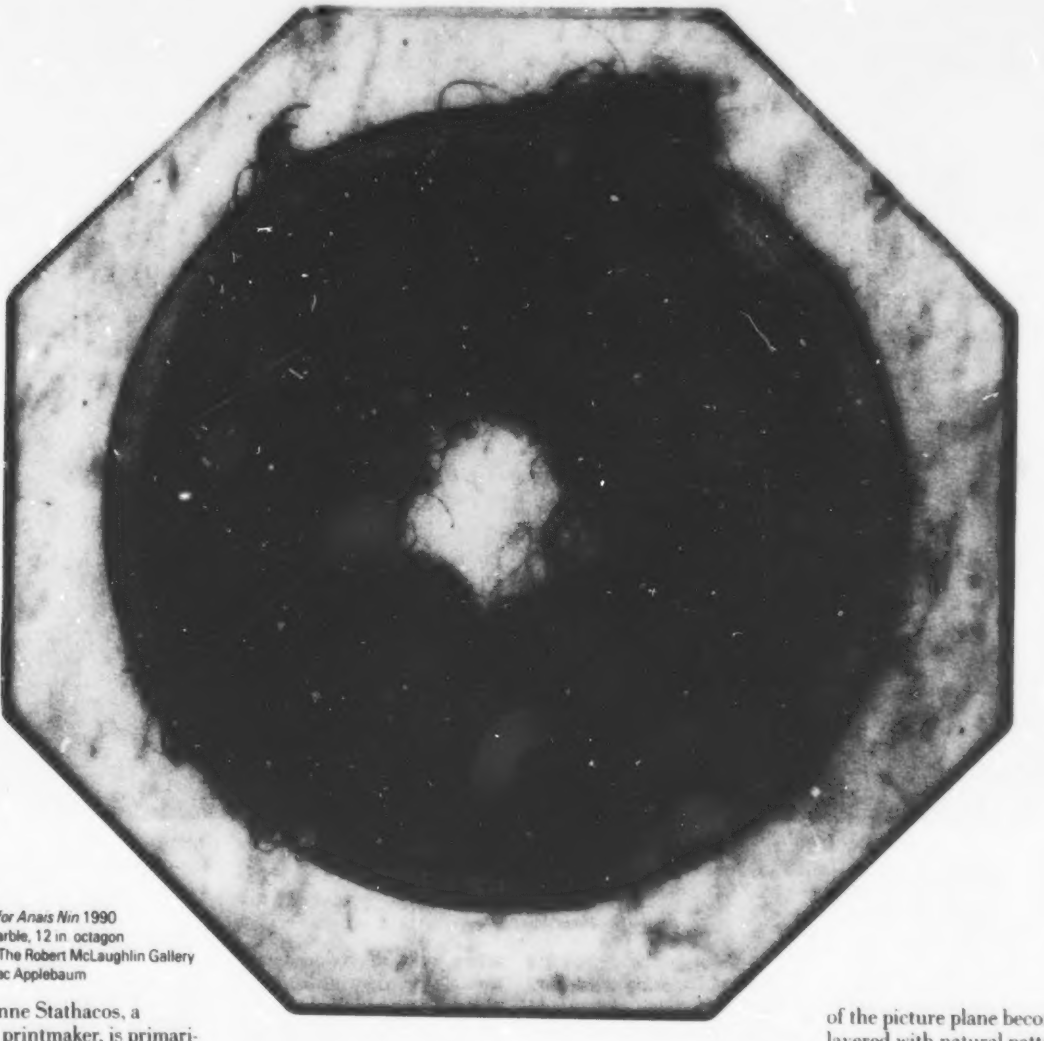
"Our attitude to imperfection is based on 19th-century industrial mass production," says Bolduc. "When a machine makes a mistake, it's clearly a mistake, whereas most of the antique carpets with real cultural meaning are based on unchanging designs. They're images of growth and fecundity, filled with ancient floral and seed symbols. Traditionally, when a woman copying a carpet runs out of one color of wool, she continues the pattern with another, and the borders reflect social change. The differences are subtle, not imperfect. Like my paintings, they're all the same despite variations."

Yet while Bolduc sticks to one pattern, he constantly seeks new forms. He's played with shaped canvases and recently started painting in acrylic on unprimed aluminum, a method he hit on while making monoprints. He is also enthusiastic about the saturated colors possible with pastel, taking full advantage of the crayons' pure pigments to create a lush series of drawings based on a Japanese Ukiyo-e print of a snowfall and tree viewed from a bordello.

Bolduc breaks from his foliate motif when collaborating with other artists — his etherial stage set with scrims for choreographer Claudia Moore, for example. And he has a delicate illustration style, deftly handling ink washes to create sensitive figurative drawings for books of poetry including Wayne Clifford's *An Ache In The Ear* (1979), Roy Kiyooka's *Pear Tree Pomes* (1987) and Victor Coleman's *Honeymoon Suite* (1990).

Before doing the illustrations, Bolduc familiarizes himself with the text using ink and brush to physically enter the words on his own terms. Bolduc's subtle lettering replaces conventional typesetting in *Honeymoon Suite*, and his tenderly erotic drawings reflect the poetry's yearning for an unattainable, perfect love, just as his foliate paintings strive for an unattainable aesthetic perfection. The intimacy of Bolduc's illustrative work makes it particularly dear to him and he has waited a long time for the exhibit of graphic art slated at Toronto's Klonaridis Inc. this summer. *Deirdre Hanna*

FOCUS ON *CHRYSANNE STATHACOS*



Hair Ring for Anais Nin 1990
Printed marble, 12 in. octagon
Courtesy: The Robert McLaughlin Gallery
Photo: Isaac Applebaum

Chrysanne Stathacos, a trained printmaker, is primarily known for her large, vibrant paintings in which hot fluorescent oil stick markings and paint collide with affixed bits of metal and plaster scraps, resulting in nearly crazed canvases. Her work has been included in Toronto projects such as the *Terminal Building* in 1981 and an exchange show with Toronto's A Space and Hall Walls in Buffalo (her birthplace). She also cofounded The Gap, a performance and film centre which has since closed. Since moving to New York in 1982, she has continued to orchestrate events in Toronto such as *Sex and Language* (1990) at the Garnet Press Gallery, a show which included New York artists Jessica Diamond, Bill Jones and John Miller.

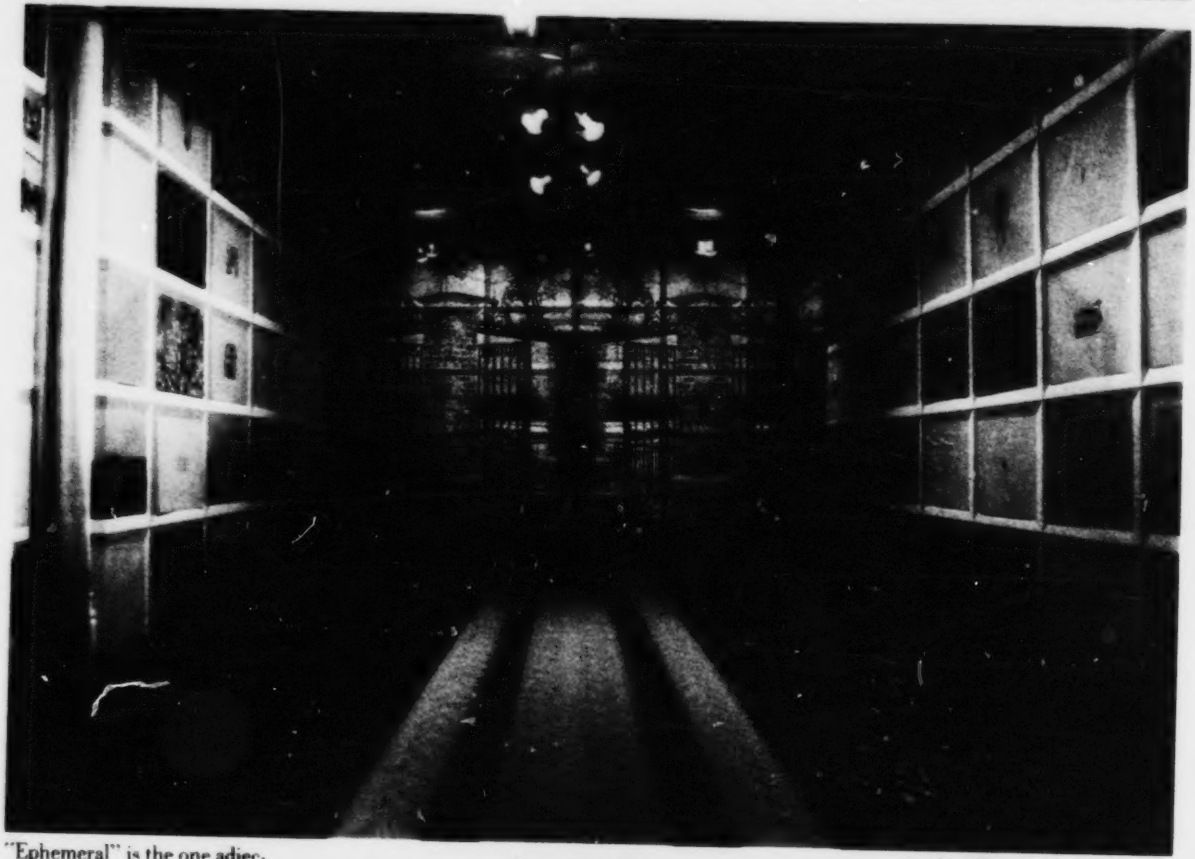
Stathacos has recently returned to printmaking using innovative methods. Printing with sheets of glass, vines, feathers and even human hair, she covers her objects with oil paint, then prints onto various surfaces ranging from marble slabs to delicate Chinese lotus leaves.

Her choice of materials challenges traditional printing methods, referring both to female sensuality and to Stathacos's love of poetry. On occasion she has used ivy to represent metaphorically the work of William Carlos Williams, shattered glass for T.S. Eliot and hair and plumes for Charles Baudelaire. The luxurious *Golden Pattern* (1989) began with a sheet of glass covered with oil paint; Stathacos folded a gessoed canvas around the glass and the two were hand-pulled through an etching press. The impressions form a grid-like pattern as the shattered glass "documents" the printing process.

Repeating this method with painted ivy, roses, peacock feathers and hair, the surface of the picture plane becomes layered with natural patterns that gradually weave into an elegant ensemble. Inspired by the crisp white marble and clear blue seas of her Greek heritage, Stathacos's references are rich with spiritual symbolism that also embrace her interest in cosmology.

Through her work, Stathacos demonstrates that a structured logic will impose itself even in the most chaotic of situations and patterns will emerge. Her methods may be radical, but a reassuring calm rises out of these beautiful visual poems. A solo exhibition is planned at the Garnet Press Gallery in 1991. *Jane Perdue*

FOCUS ON ALAN DUNNING



Commonwealth 1989
Installation at YYZ Gallery
Kraft paper, cotton, silkscreen on newsprint, paint
Photo: Alan Dunning

"Ephemeral" is the one adjective Alan Dunning uses consistently to describe the nature of his all-encompassing installations. With modest means and intensive labor, Dunning transforms the hard architectural boxes of public galleries into a framework for layered patterns that yield a poetic, imagistic language he refers to as "pidgin, a kind of everyman speech."

Yet the metamorphosis this British-born Calgary artist effects on public space is complete. His work constructs a diagnostic vision of the world as he finds it, within an interpretive frame that we can see as pastoral. Dunning's "everyman speech" engenders refreshed or residual meaning in devalued forms by subverting the authoritarian voice and "putting the complex into the simple," to borrow literary critic William Empson's phrase.

Each of Dunning's installations is both a rich, outspread text and an environment made of humble materials (such as newsprint, ink, latex paint and kraft paper) in which images and words can function interchangeably as signs. Dunning draws the signs from images and words in the public domain. Combining them in fragmental texts that inscribe our social life, he seeks to empower the stammering speech of the weak.

Recurring symbols of the beehive, acorn, diamond, roof top and sun signify collective labor, sustenance, wealth, shelter and health: attributes of freedom. Resonant words are detached from authorial texts and scattered randomly across walls. Reproduced images, distorted by mediations of the Xerox and the half-tone screen, are taken from ubiquitous commercial sources. Covering the walls, the image-signs have an emblematic or heraldic aspect.

Since 1988, Dunning has mounted the image signs in a grid suggested by Elizabethan houses in which symbolic and decorative bas-relief motifs appear inside plaster bas-relief frames incorporated into the architecture. His own framing devices, painted directly on the walls or applied as actual moulding, define a syntax in which every part of speech or sign is equal, and each is fabricated by printing and photographic processes.

As with poetry, one can speak of Dunning's tone or the flavor of what he calls his textual stew. His only trope is metonymy. But signs coalesce. *Commonwealth* (1989) is a visual spectacle softened by fragile interconnections and materials, pointing both toward imperialism and the endangered common wealth of mankind. In more recent installations such as *Greenhouse* (1989) and *mother* (1990), words have overtaken images, transforming the grid and making it an implicit presence in the work. But as all of Dunning's works do, these pieces sound a call for recognition and compassion, extended to a wider audience by the artist's books, which to date total four.

Dunning has up-coming installations at the A.K.A. Gallery, Saskatoon, in November and the Alberta College of Art Gallery, Calgary, from November 22 through December 16.
Nancy Tousley

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CANADIAN ART INDEX

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Belduc, David
Klonaridis, Inc.
201 -179 John St.
Toronto, Ont. M5T 1X4
(416) 979-1090

Carr-Harris, Ian
Carmen Lamanna Gallery,
788 King St. W.
Toronto, Ont. M4W 2H1
(416) 363-8787

Dunning, Alan
601- 25th Ave. N.W.
Calgary, Alta. T2M 2B1

Dickson, Lee
(416) 977-3392

Fastwürms
46 Noble St.
Unit 217
Toronto, Ont. M6K 2C9

Graham, Dan
Galerie Chantal Boulanger
Ch 502-372 Ouest
rue Ste. Catherine
Montreal, PQ. H3B 1A2
(514) 397-0044

Gronau, Anna
Canadian Filmmakers
Distribution Centre
67A Portland St.
Toronto, Ont. M5V 2B3
(416) 360-3811

Klunder, Harold
Sable-Castelli Gallery
33 Hazelton Ave.
Toronto, Ont. M5R 2E3
(416) 961-0011

Koochin, Bill
Equinox Gallery
2321 Granville St.,
Vancouver, B.C. V6H 3G4
(604) 736-2405

Koop, Wanda
(204) 943-7680

Mau, Bruce
Bruce Mau Design Inc.
41 Dovercourt
Toronto, Ont. M6J 3C2
(416) 535-0474

Meigs, Sandra
Velvet & Vinyl
68 Ossington Ave.
Toronto, Ont. M6J 2Y7
(416) 588-7323
(by appointment only)

Shuebrook, Ron
Olga Korper Gallery
80 Spadina Ave. 4th floor
Toronto, Ont. M5V 2J3
(416) 363-5268

Stathacos, Chryssane
Garnet Press Gallery
580 Richmond St. W.
Toronto, Ont. M5V 1Y9
(416) 595-5225

Wainio, Carol
S.L. Simpson Gallery
515 Queen St. W.
Toronto, Ont. M5V 2B4
(416) 362-3738
Galerie Chantal Boulanger
Ch. 502, 372 Ouest
rue Ste. Catherine
Montreal, PQ. H3B 1A2
(514) 397-0044

Wall, Jeff
Marian Goodman Gallery
24 W. 57th St.
NYC, NY 10019
(212) 977-7160

INSTITUTIONS

A.K.A. Gallery
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3rd floor
Saskatoon, Sask. S7K 0H5
(306) 652-0044

**Agnes Etherington
Art Centre**
Queen's University
Kingston, Ont. K7L 3N6
(613) 545-2190

Alberta College of Art Gallery
1407 - 14th Ave. N.W.
Calgary, Alta. T2N 4R3
(403) 284-7632

Art Gallery of Hamilton
123 King St. W.
Hamilton, Ont. L8P 4S8
(416) 527-6610

Art Metropole
788 King St. West
Toronto, Ont
M5V 1N6
(416) 367-2304

**Canadian Centre
for Architecture**
1920 rue Baile
Montreal, Que. H3H 2S6
(514) 939-7000

Mendel Art Gallery
P.O. Box 569
950 Spadina Cres. E.
Saskatoon, Sask. S7K 3L6
(306) 975-7610

**Musée d'art Contemporain
de Montréal**
Cité du Havre
Montreal, Que. H3C 3R4
(514) 873-4382

**Musée des beaux-arts
de Montréal**
3400 Avenue du Musée
Montreal, Que. H3G 1K3
(514) 285-1600

National Gallery of Canada
380 Sussex Dr.
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(613) 990-1985

The Power Plant
231 Queen's Quay W.
Toronto, Ont. M5J 2G8
(416) 973-4949

Royal Ontario Museum
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Toronto, Ont. M5S 2C6
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Toronto, Ont. M5V 1N6
941-9400

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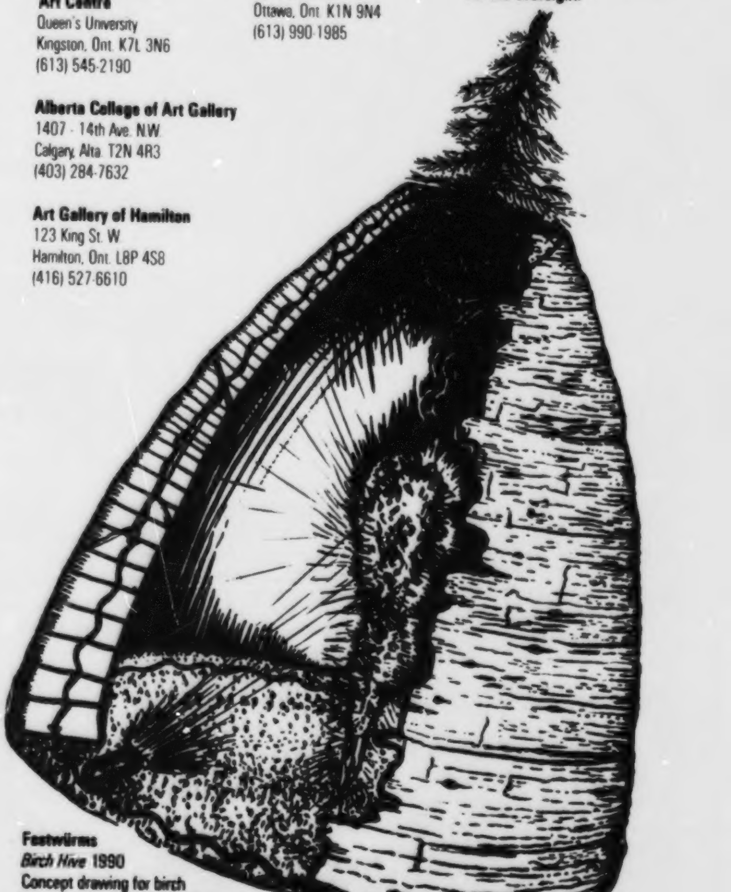
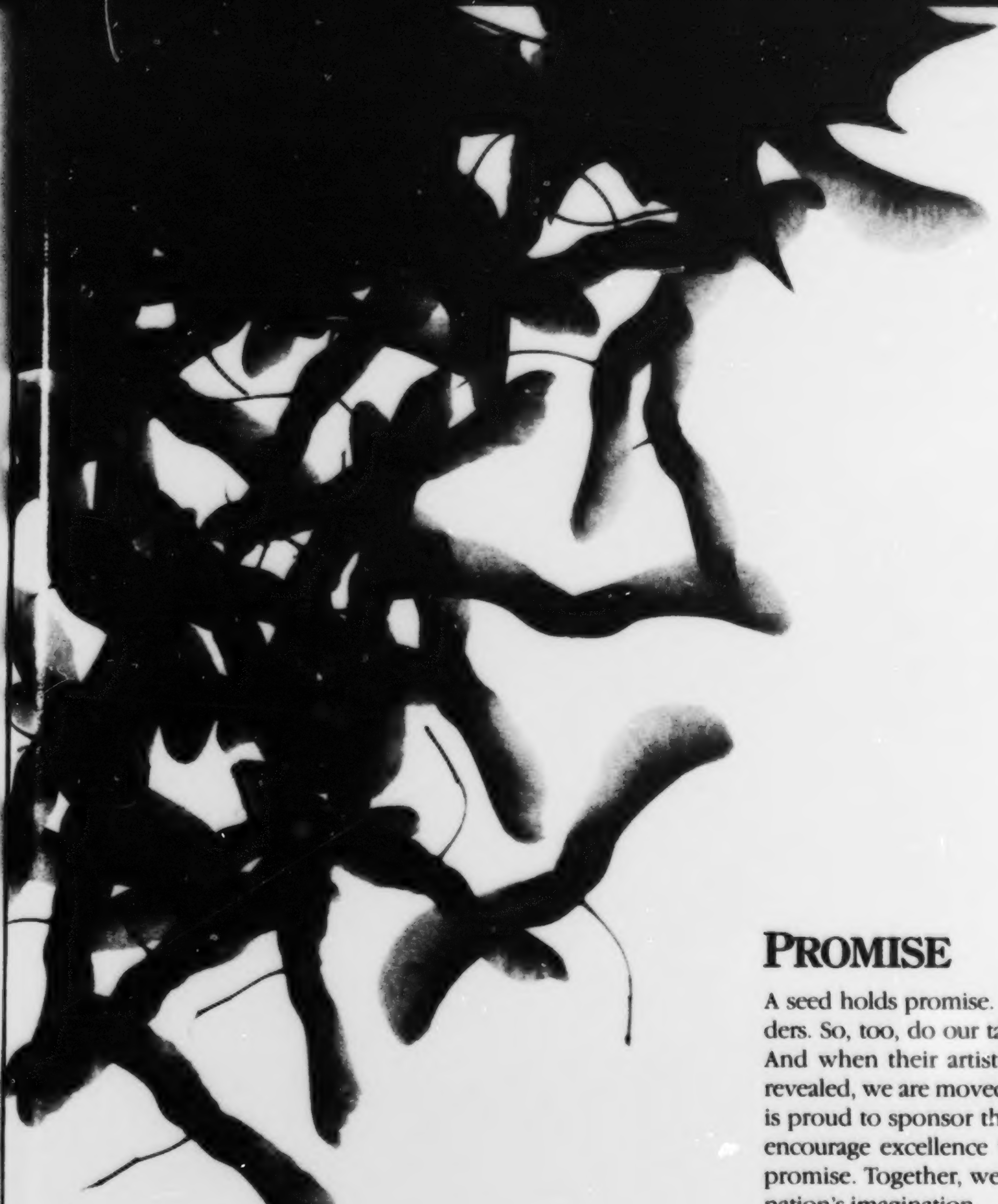
Erratum: In the Spring issue of Canadian Art we incorrectly positioned *Sounds Assembling* by Bertram Brooker. We apologize for the oversight.



Fastwürms
***Birch Hive* 1990**
Concept drawing for birch hive installation at the SkyDome, Toronto (Aug. 1-Sept. 1)



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A seed holds promise. Hidden wonders. So, too, do our talented artists. And when their artistic mastery is revealed, we are moved. Air Canada is proud to sponsor the arts and to encourage excellence without compromise. Together, we'll let loose a nation's imagination.

ÉCLORE

Comme la samare qui, tombée de l'érable, devient semence et promesse, l'artiste porte en lui tous les espoirs d'une vie artistique féconde. Demain, il fera notre émerveillement collectif. En encourageant les arts, Air Canada mise résolument sur l'avenir.

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NUMBER

3

THE SECRET OF IKEA'S SUCCESS

CANADIAN ART

FALL 1990
VOLUME 7
NUMBER 3 $6.00

EASTERN EUROPE BEFORE THE FALL OF '89: A PORTFOLIO OF IMAGES BY DAVID HLYNSKY

PLUS: WORK BY LIZ MAGOR, CHRISTIAN ECKART, GATHIE FALK, FISCHLI/WEISS, JAMELIE HASSAN, ALFREDO JAAR, HAROLD KLUNDER, ATTILA RICHARD LUKACS AND MUCH MUCH MORE

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CANADIAN ART SURVEY

A Letter From the Publisher

You can help Canadian Art become more useful and interesting—both for yourself and for the Canadian artistic community as a whole. All we need is a little bit of information about your interests, about what you think of the magazine as it presently stands, and about the life you've made us part of.

Please take a minute or two to go through the short questionnaire on the back of this card. Check your answers, fold and drop in the mail. No postage stamp is necessary—it couldn't be easier. Most of the questions, you'll see, have to do with your artistic interests, and your attitude to the magazine.

But you'll also spot questions clearly geared to our selling advertising in the magazine: We hope you'll do your level best to answer all the questions honestly and fully. Our advertisers pay a healthy share of the cost of bringing Canadian Art to you (and their ads are a useful source of information), and the more advertising we are able to sell, the bigger and better we'll be able to make the magazine!

Needless to say, **your replies will be anonymous, totally confidential**, and used only for statistical purposes. Thank you for your cooperation, and for your support of Canadian Art.

Yours Sincerely,

Laurie Vernon

Laurie Vernon
Publisher

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ART
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You & Art

1 What is the principal motivation behind your interest in art?

For professional reasons
- ☐ as an artist
- ☐ as an art gallery owner
- ☐ as a gallery/museum employee
- ☐ as an art student
- ☐ as an art consultant
- ☐ as an art critic/journalist
- ☐ as a teacher

As a collector
- ☐ a private collection
- ☐ a corporate or public collection
- ☐ For general interest and cultural development

What would be the value of your collection? $__________

2 Which of these broadly describes your preference in art:

- ☐ Abstract
- ☐ Antiques
- ☐ Architecture
- ☐ Contemporary
- ☐ Design
- ☐ Film
- ☐ Inuit/Indian
- ☐ Photography
- ☐ Traditional
- ☐ Wildlife

3 How many times a month do you:

	1	2	3	4
Visit art galleries and museums?	☐	☐	☐	☐
Attend opera?	☐	☐	☐	☐
Attend the ballet?	☐	☐	☐	☐
Attend the theatre?	☐	☐	☐	☐
Attend concerts?	☐	☐	☐	☐

4 Approximately how much money do you spend annually on collecting art, art supplies, art books, museum and gallery memberships: $__________

You & Canadian Art

5 How would you evaluate the various components of Canadian Art?

	Very Interesting	Interesting	Not Interesting
Fast Forward	☐	☐	☐
Columns	☐	☐	☐
Features	☐	☐	☐
Focus	☐	☐	☐
The Advertising	☐	☐	☐
The Classified	☐	☐	☐
The Index	☐	☐	☐

6 Would you like Canadian Art to devote more, less, or about the same amount of space to:

	More	Less	Same		More	Less	Same
Profiles of artists	☐	☐	☐	Contemporary art	☐	☐	☐
News	☐	☐	☐	Design and architecture	☐	☐	☐
Painting	☐	☐	☐	Sculpture	☐	☐	☐
Video	☐	☐	☐	The art market and collecting	☐	☐	☐
Historical articles	☐	☐	☐	Photography	☐	☐	☐
Traditional art	☐	☐	☐	Dealers	☐	☐	☐

7 How many people look through/read your copies of Canadian Art in addition to yourself?

- ☐ One
- ☐ Two
- ☐ Three
- ☐ Four
- ☐ Five
- ☐ Six
- ☐ Seven
- ☐ Eight
- ☐ Nine
- ☐ Ten or more

8 How many hours do you spend reading Canadian Art Magazine?

(Cumulative total) 1 2 3 4 5 6 7 8 9 10

Do you save your copies of Canadian Art Magazine?

☐ Yes ☐ No

All about You

9 Sex:

- ☐ Male
- ☐ Female

10 Age:

- ☐ Under 18
- ☐ 18-24
- ☐ 25-34
- ☐ 35-49
- ☐ 50-64
- ☐ 65 and over

11 Marital status:

- ☐ Single
- ☐ Married or living together
- ☐ Widowed
- ☐ Separated or divorced

12 Which single category best describes your own occupation?

- ☐ Professional/Executive/Manager/Owner
- ☐ Art Gallery Owner/Director/Employee
- ☐ Educator
- ☐ Sales
- ☐ Homemaker
- ☐ Student
- ☐ Retired
- ☐ Unemployed
- ☐ Artist
- ☐ Other

13 What is the highest grade or level of school you reached?

- ☐ Post Graduate
- ☐ University Graduate
- ☐ Some University
- ☐ College
- ☐ Secondary/High School
- ☐ Public/Elementary School

14 Do you own or rent your home?

☐ Yes, owned ☐ Yes, rented

Do you also own or rent a vacation home?

- ☐ Owned
- ☐ Rented

15 If owned and you were selling your home, how much would you expect to receive for it?

	Home	Vacation Home		Home	Vacation Home
Under $150,000	☐	☐	$450,001-$500,000	☐	☐
$150,001-$200,000	☐	☐	$500,001-$600,000	☐	☐
$200,001-$250,000	☐	☐	$600,001-$700,000	☐	☐
$250,001-$300,000	☐	☐	$700,001-$800,000	☐	☐
$300,001-$350,000	☐	☐	$800,001-$900,000	☐	☐
$350,001-$400,000	☐	☐	$900,001-$1,000,000	☐	☐
$400,001-$450,000	☐	☐	Over $1,000,000	☐	☐

16 How many pleasure trips, vacations, and business trips have you personally taken in the past 12 months?

	Pleasure trips (1, 2 or 3 nights)	Vacations (4 or more nights)	Business trips
None	☐	☐	☐
One-Three	☐	☐	☐
Four-Six	☐	☐	☐
Seven-Twelve	☐	☐	☐
More than twelve	☐	☐	☐

17 How many vehicles are there in your household (car, truck, van, etc.), (owned or leased)?

☐ None ☐ One ☐ Two ☐ Three or more

18 What was the full price of each of these vehicles when acquired?

Vehicle	1	2	3	Vehicle	1	2	3
Under $20,000	☐	☐	☐	$40,001-$45,000	☐	☐	☐
$20,001-$25,000	☐	☐	☐	$45,001-$50,000	☐	☐	☐
$25,001-$30,000	☐	☐	☐	$50,001-$55,000	☐	☐	☐
$30,001-$35,000	☐	☐	☐	$55,001-$60,000	☐	☐	☐
$35,001-$40,000	☐	☐	☐	Over $60,000	☐	☐	☐

19 Into which of these groups does the approximate income of your household fall?

(the total income of earnings of all people in your household before taxes)

- ☐ Under $20,000
- ☐ $20,001-$25,000
- ☐ $25,001-$35,000
- ☐ $35,001-$45,000
- ☐ $45,001-$55,000
- ☐ $55,001-$65,000
- ☐ $65,001-$75,000
- ☐ $75,001-$100,000
- ☐ $100,001-$150,000
- ☐ $150,001-$200,000
- ☐ $200,001-$250,000
- ☐ Over $250,000

20 In which of these groups does your personal income fall before taxes?

- ☐ Under $20,000
- ☐ $20,001-$25,000
- ☐ $25,001-$35,000
- ☐ $35,001-$45,000
- ☐ $45,001-$55,000
- ☐ $55,001-$65,000
- ☐ $65,001-$75,000
- ☐ $75,000-$100,000
- ☐ $100,001-$150,000
- ☐ $150,001-$200,000
- ☐ $200,001-$250,000
- ☐ Over $250,000

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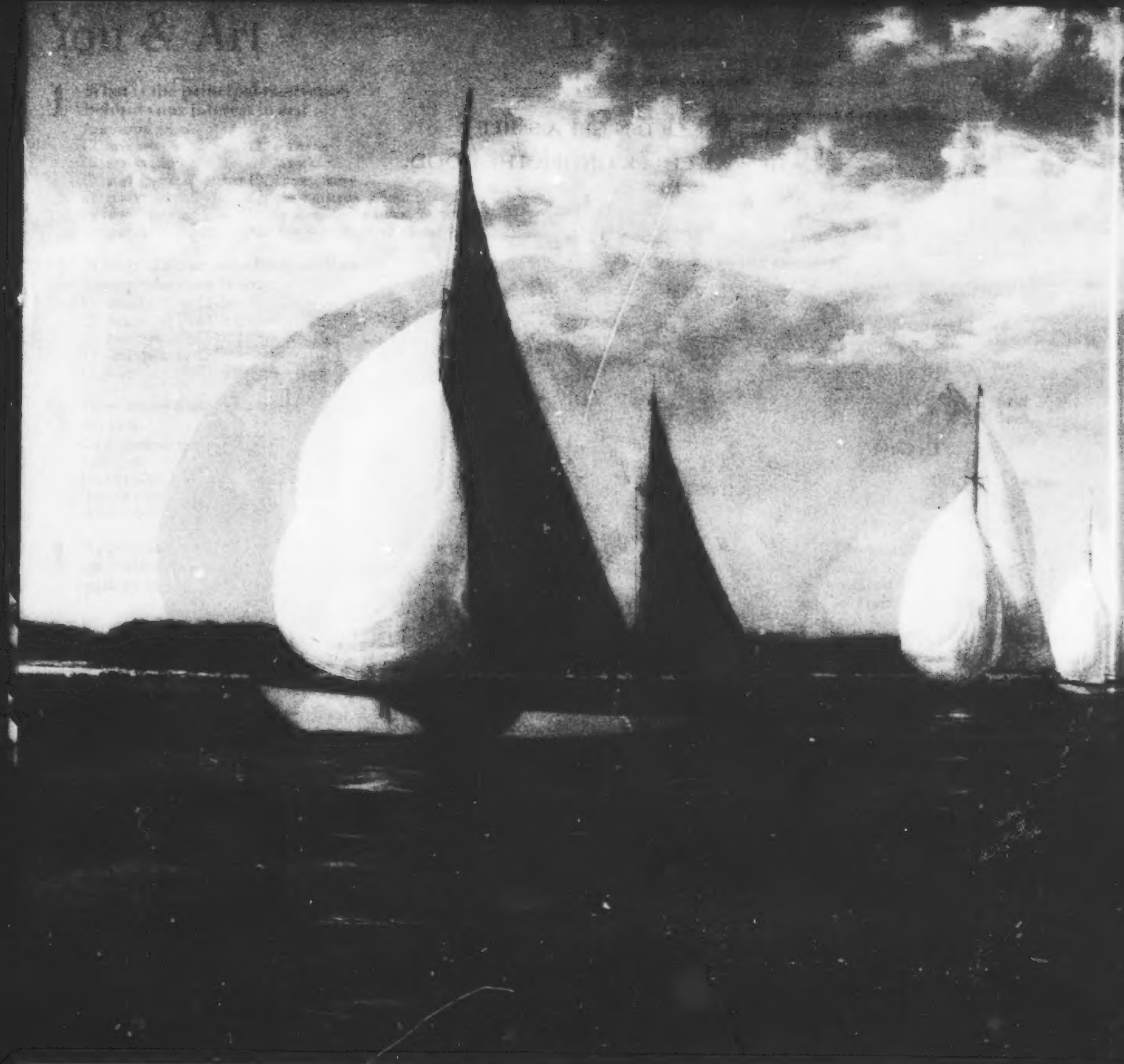

Modern British and Irish Paintings and Watercolors

Auction to be held Thursday, November 8, 1990 in our galleries at 8 King Street, London SW1Y 6QT, England. Viewing is November 4 through November 7. Christie's holds three major sales of Modern British and Irish Art each year. For further information contact Suzanne Davis, Director of Christie's Canada, 94 Cumberland Street, Suite 416, Toronto, Ontario M5R 1A3, Tel: (416) 960-2063 or Jonathan Horwich, Christie's, 8 King Street, St. James's, London SW1Y 6QT (071) 231-5240.

Detail: Montague Dawson, *Rippling Spinnakers*, signed, oil on canvas, 23½ x 35½ in. (59.5 x 90.2 cm.). Estimate: £12,000–18,000.

CHRISTIE'S

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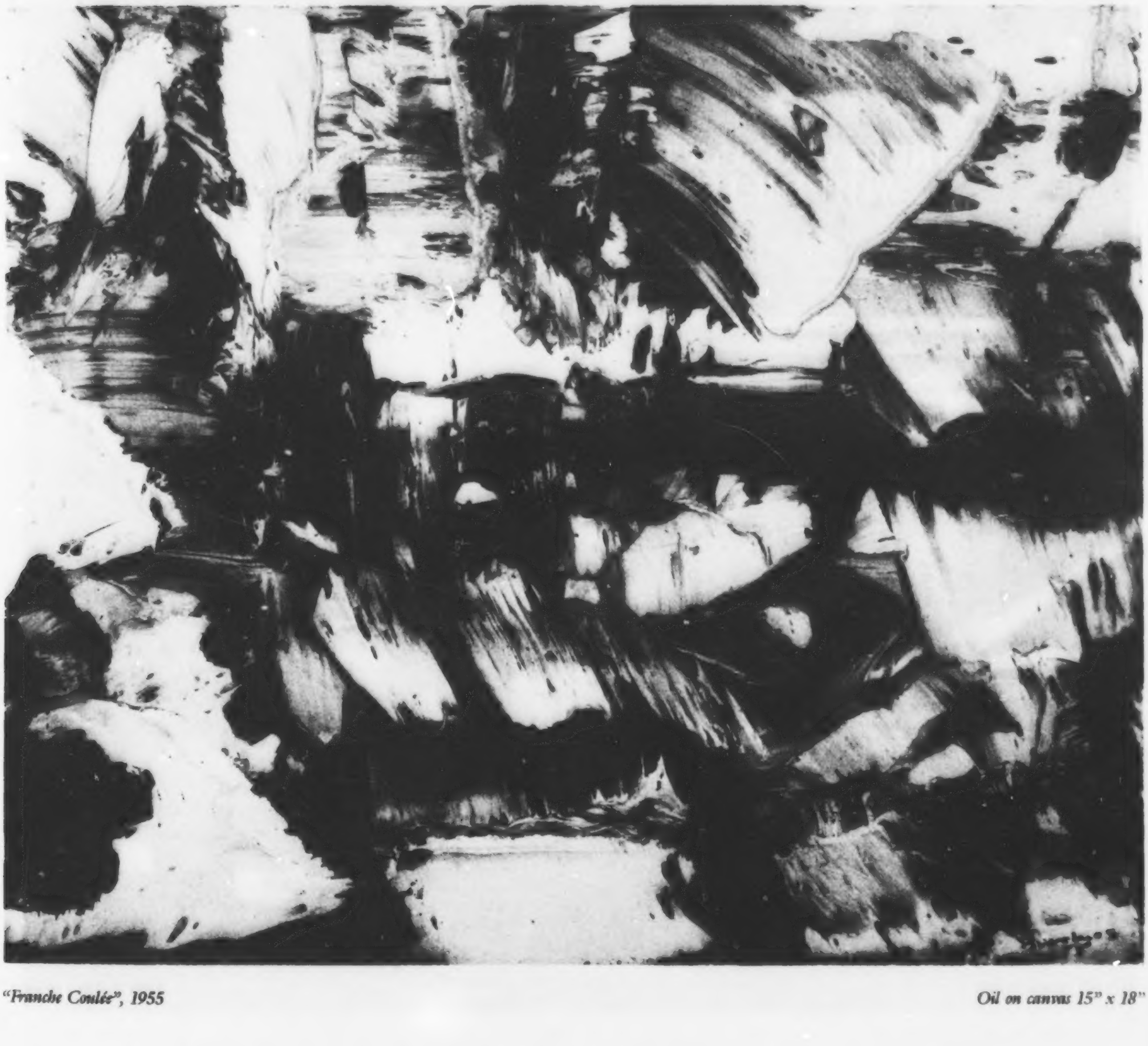

"Franche Coulée", 1955 *Oil on canvas 15" x 18"*

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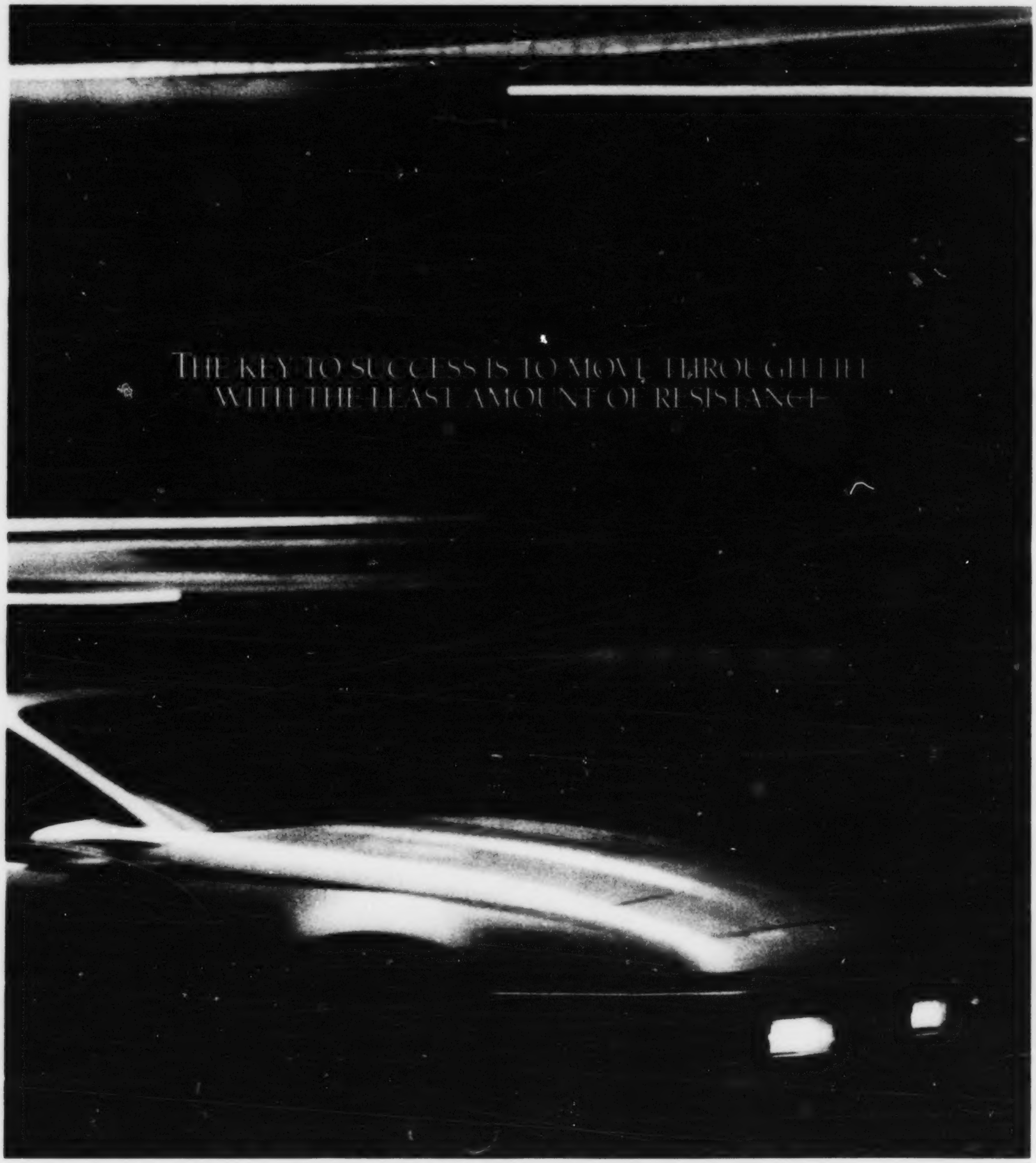
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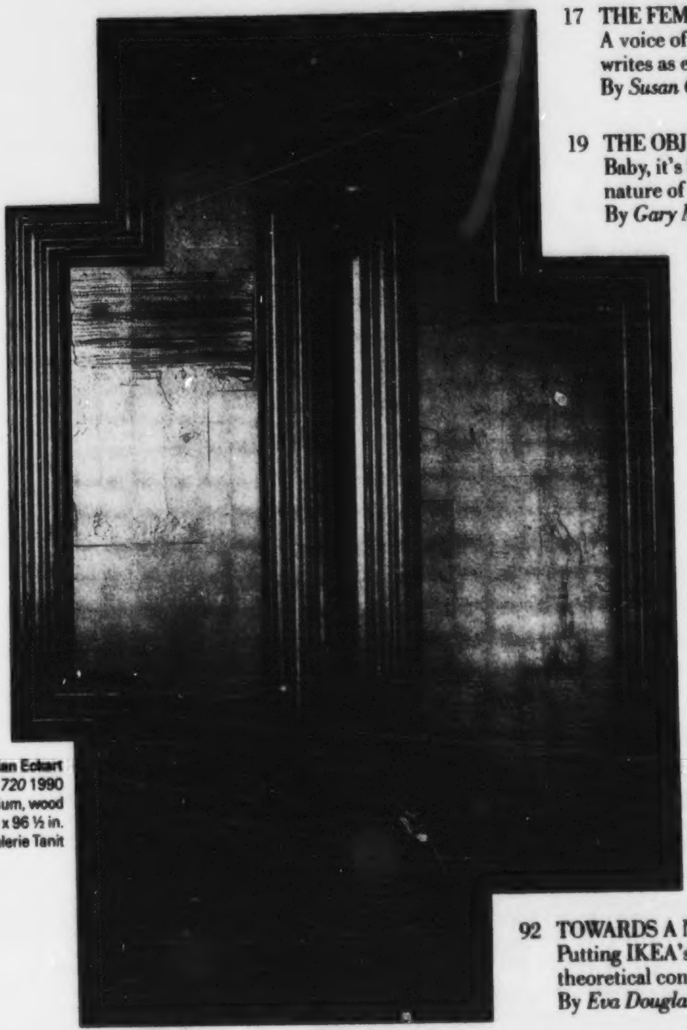
CANADIAN ART



Christian Eckart
Andachtsbild # 720 1990
Gold leaf, gel medium, wood
63 ½ x 96 ½ in.
Collection: Galerie Tanit

17 THE FEMALE GAZE
A voice of her own: Doris McCarthy writes as energetically as she paints
By *Susan Crean*

19 THE OBJECT
Baby, it's for you: the solipsistic nature of the generalized baby toy
By *Gary Michael Dault*

21 THE SCREEN
Motorcyle madness: why feminists succumb to macho blandishments
By *John Scott*

23 THE REVOLVER
Cultural convergence: or, should artists appropriate native imagery?
By *Jo-Anne Birnie Danzker*

34 FAST FORWARD
A cross-Canada checkup of people and events in the arts

68 PAINTING IN THE WORLD
The work of Christian Eckart
By *Nancy Tousley*

76 LIZ MAGOR
By *Gillian MacKay*

84 WINDOWS THROUGH THE CURTAIN
Communist Europe before the Fall of '89
By *David Hlynsky*

92 TOWARDS A NEW FUNCTIONALISM
Putting IKEA's success into a theoretical context
By *Eva Douglas*

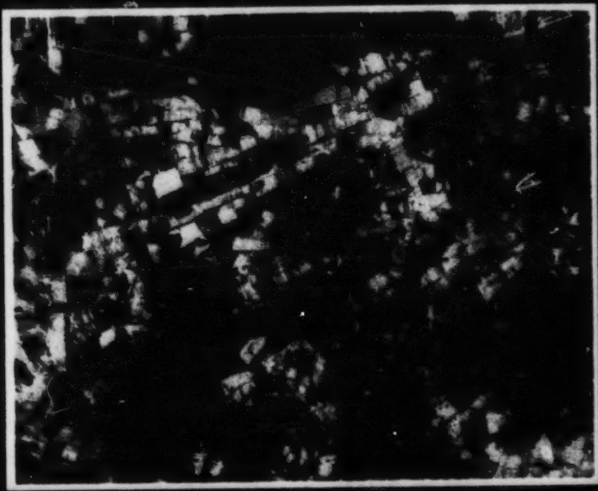
FOCUS

101 Reinhard Reitzenstein by *Kate Taylor*
102 Brent Boechler by *Michael Boxall*
103 Bette Woodland by *Meeka Walsh*
104 Robert McNealy by *Martin Dowding*
105 Robert Young by *Robin Laurence*
106 Evan Penny by *Gary Michael Dault*
107 Catherine Widgery by *Betty Ann Jordan*
108 Ron Moppett by *Nancy Tousley*
109 Ludmila Armata by *Betty Ann Jordan*
110 Harold Klunder by *Linda Genereux*

119 INDEX to artists and galleries, listed by artist or institution

120 Peter Day 1949-1990/By Gordon Montador
Robert Markle 1936-1990/By Graham Coughtry

JOYNER
Auctioneers & Appraisers



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This painting by Riopelle was sold for a record $418,000 in Joyner's May, 1990 auction in Toronto.

Joyner Fine Art Inc. is the leading Canadian-owned auction house conducting sales of Canadian Art each spring and fall.

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CANADIAN
ART

Volume 7, Number 3
Fall/September 1990

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For subscription inquiries, please call Ann Nurse. (416) 496-8413.

Cover: David Hlynsky
Woman Smoking in Shadow
Bulgaria, 1989

Leopard *(Felis pardus)* resting in the Masai Mara Game Reserve, Kenya. Photo: Jean-Guy Thibault.

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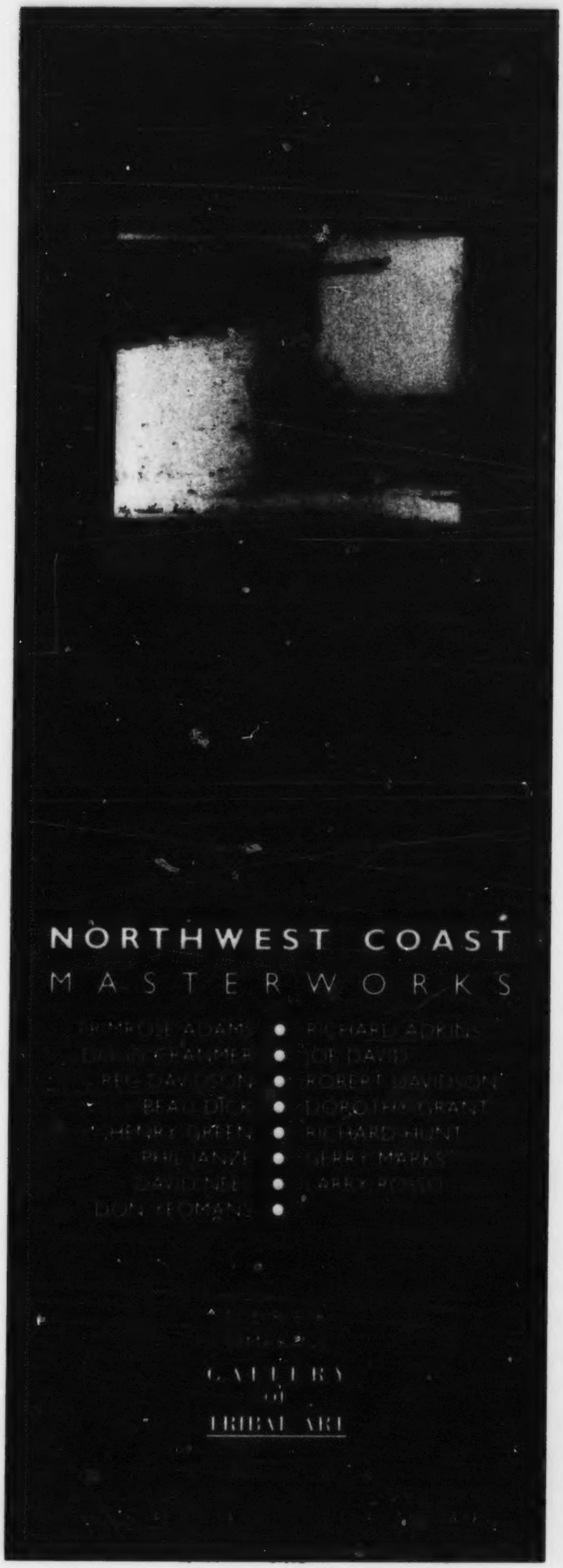

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EDITORIAL

The events that took place in eastern Europe in the fall of 1989 effectively changed the face of the post-war world. In fact, Lewis Lapham, editor of *Harper's* magazine, posited in an interview that twenty years hence, we would likely realize that 1989 was the socio-political, if not the chronological, beginning of the 21st century.

Toronto photographer and writer David Hlynsky has been taking pictures in eastern Europe since 1986. His photographs, compelling more for their compassionate vision than for their timeliness, inadvertently became a record of a place (and a place in time) that has already begun an irreversible process of change. Hlynsky is continuing to pursue this project, most recently in a working trip to the Soviet Union this past summer; a suite of photographs from eastern Europe, *Windows Through the Curtain*, will be exhibited at the Art Gallery of Windsor from September 15 to October 28. Meanwhile, *Canadian Art* is pleased to be publishing a selection of his pictures, beginning on page 84.

Elsewhere in this issue, both Jo-Anne Birnie Danzker and Gillian MacKay discuss the appropriation of native images by non-native artists, Danzker in the Revolver column and MacKay as a part of her feature story on Liz Magor (page 76). The latest of Magor's considered, intelligent installations can be seen from September 26 to October 28 in a show at the Art Gallery of York University that will also include pieces by Robert Gober and Juan Muñoz.

Other features include Nancy Tousley's appreciative examination of the work of Christian Eckart, and a brief look by Eva Douglas at the reasons why IKEA's design philosophy works so well.

Finally, I am sad to report the presence of two obituaries in these pages. Both Peter Day and Robert Markle died in the past three months. Day, among his many other accomplishments as a writer and curator, was a past contributing editor of this magazine, while Markle was a painter and bon vivant of extraordinary energy and presence. The art community in Canada will be the poorer for their loss.

JOCELYN LAURENCE
EDITOR

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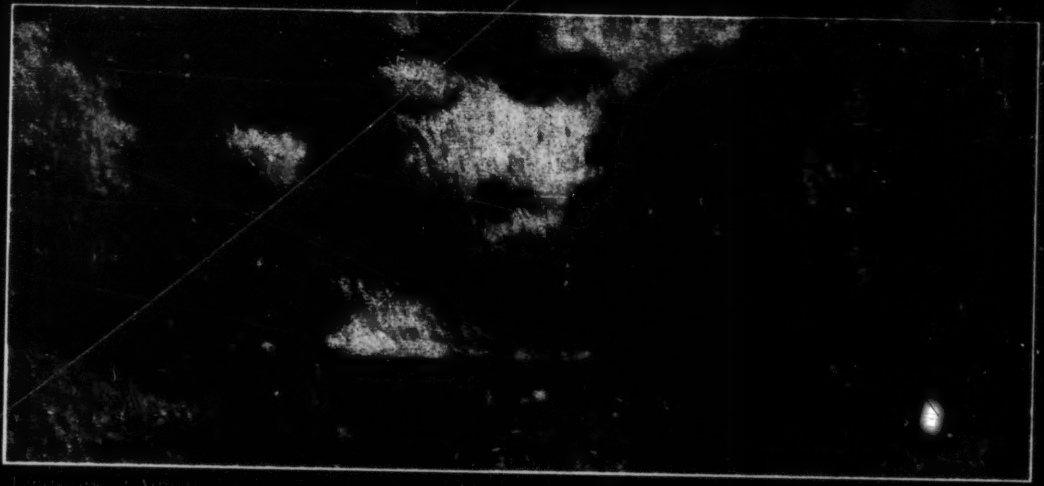

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Lucius R. O'Brien (1832-99) *Northern Head of Grand Manan*, 1879; oil on canvas, 60.2 x 121.9 cm. AGO, purchased with the assistance of the Government of Canada through the Cultural Property Export and Import Act, 1982.

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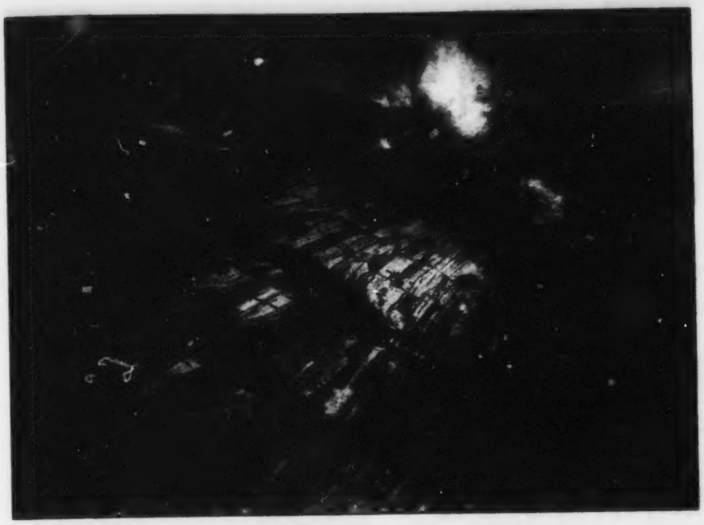
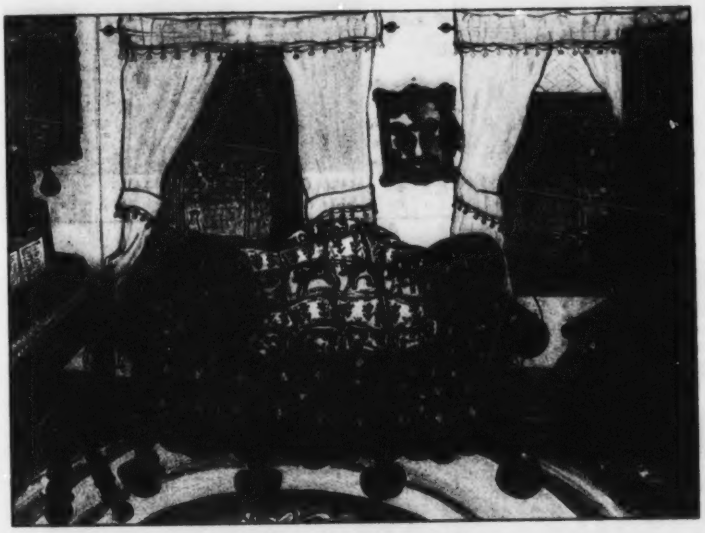
Laurentian University Museums and Arts Centre
August 28 - September 22, 1991

This exhibition has been organized and circulated by the London Regional Art and Historical Museums with funding support from the Ontario Arts Council and London Life Insurance Company.

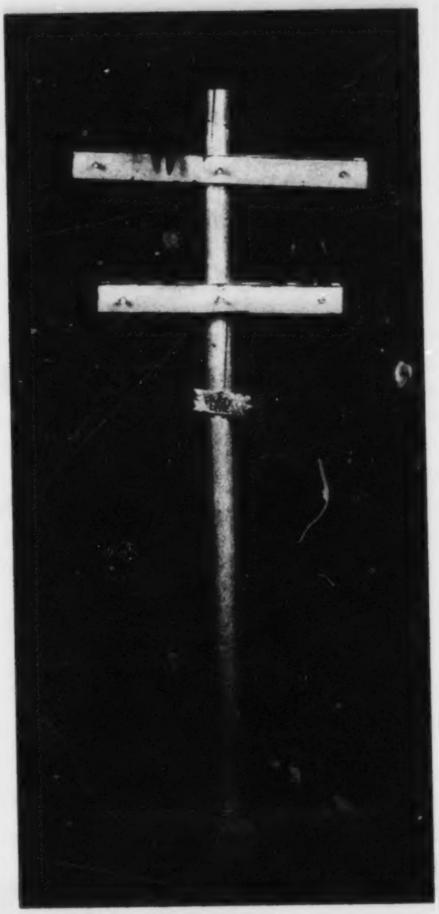


ROBERT AMIRAULT September 16th
'Winter Shore' Watercolour 22" × 30"



PEGGIE COULTER October 14th
'House of Holsteins' Acrylic on canvas 40" × 30"

PETER McCARNAN November 25th
'Fathers Moose' Acrylic on canvas 38" × 57"



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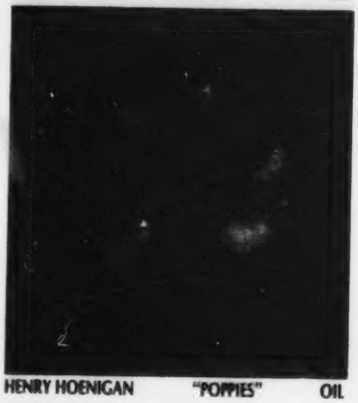
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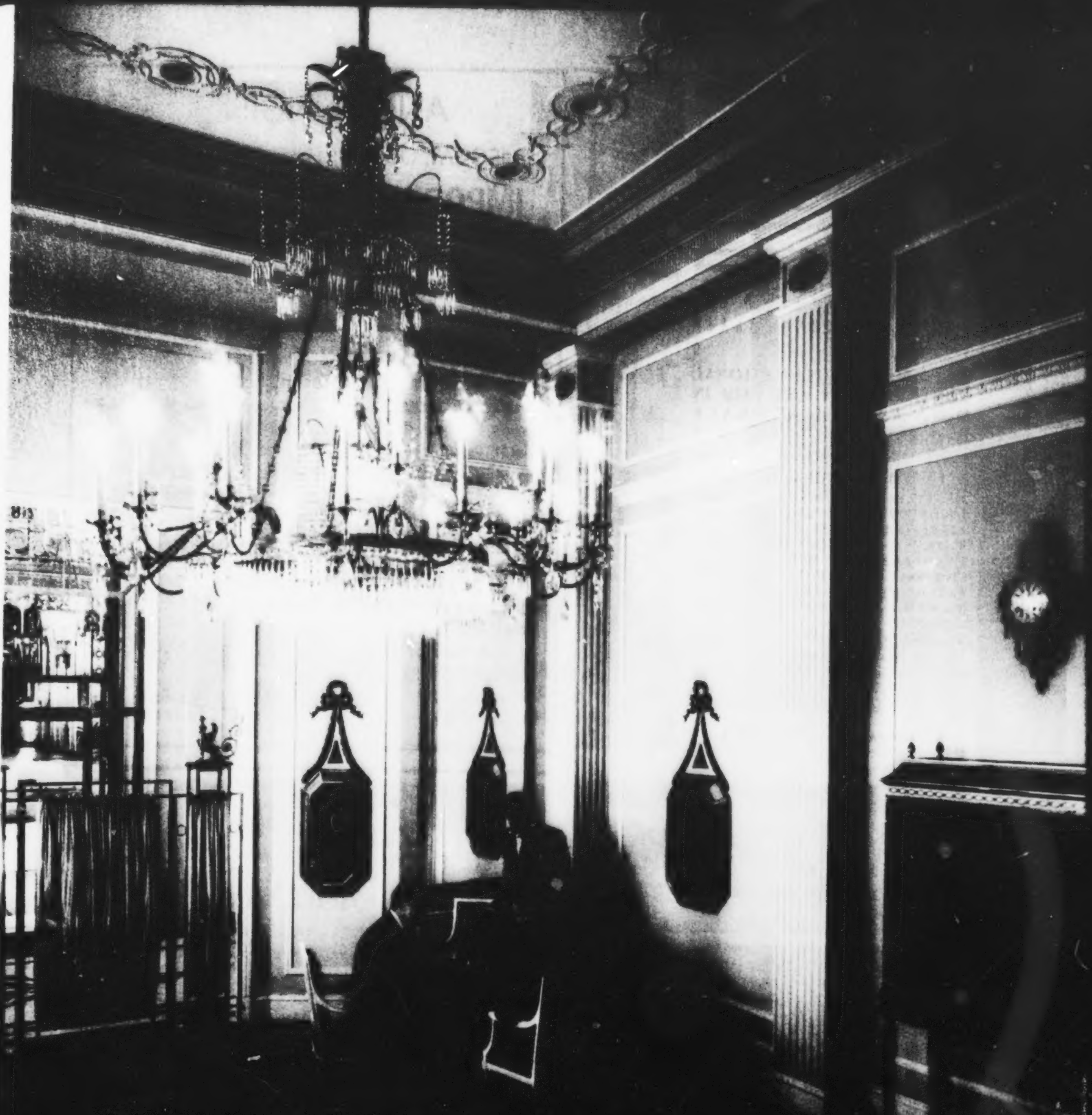

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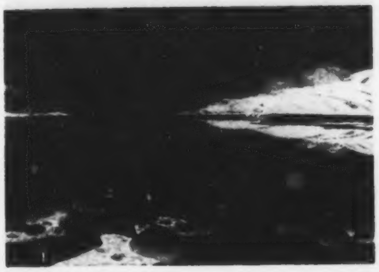
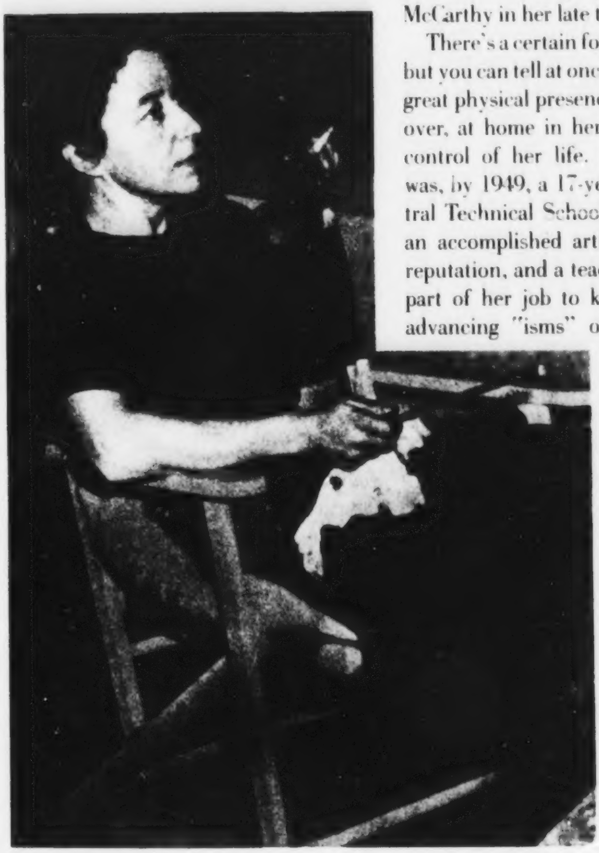
By Susan Crean

The Female Gaze

A VOICE OF HER OWN: DORIS McCARTHY WRITES AS ENERGETICALLY AS SHE PAINTS





Top: ***Broughton Reflections*** **1984**
Oil on canvas
60 x 84 in.
Photo: T.E. Moore
Courtesy: Wynick/Tuck Gallery
Left: Doris McCarthy
c. 1949
Photo courtesy:
Macfarlane Walter & Ross

The photograph on the front cover of the book is a perfect introduction. A smartly dressed woman, lithe of figure and strong of limb — check the muscles in the forearm and the authoritative grip of the hand holding the paintbrush — sits with an air of relaxed self-possession amid the creative debris of her studio. Portrait of the artist as a young woman: Doris McCarthy in her late thirties, circa 1949.

There's a certain formality in the pose, but you can tell at once this is a woman of great physical presence, someone, moreover, at home in her own body and in control of her life. Indeed, McCarthy was, by 1949, a 17-year veteran of Central Technical School's art department, an accomplished artist with a growing reputation, and a teacher who took it as part of her job to keep abreast of the advancing "isms" of modern art and even knew how to turn the exercise to her own artistic advantage. Odd to our contemporary eyes, though, is the outfit: straight skirt and nylons, short-sleeved pullover of a sweater-set with an elaborate brooch pinned at the neck, hair neatly braided around the head. But it is all of a piece and of the period; even the stubby cigarette seems strangely nostalgic, reminiscent of a time when smoking was chic (McCarthy gave it up in 1950) and women, even art students, couldn't be seen in public or in school wearing "slacks."

The book is Doris McCarthy's first, although readers quickly discover she has been writing all her life and fantasized with her best friend in girlhood about becoming writers. It is a memoir she describes simply as "an artist's early life" and in it she explains how it was and how it happened that life, luck, character and dogged hard work produced the woman in the photograph: a dashing, intense, independent person, brimming with creative energy.

But the title, *A Fool in Paradise*, seems slightly facetious. Doris McCarthy then, like the Doris McCarthy who greets you today, clad in pink corduroy pants and sandals, tanned, fit and fresh from a painting trip to Newfoundland, does not strike you as anybody's fool. Fool's Paradise is, in fact, the name she gave the parcel of land on the Scarborough Bluffs purchased in 1939 for $1,250. Inspired by her mother's tart comment about the project, McCarthy with inimitable grace adopted it as an affirmation and set about transforming the place to suit the title.

During the war, she started fixing up a shack on the property and building began on living quarters and a studio. Slowly, mostly with her own hands, McCarthy turned it into the home she still lives in.

Just as Doris McCarthy built her house from the ground up, so she invented herself as an artist from scratch. As the excerpts from her early journals reveal, she has a way with words and might have chosen well to pursue a literary career. But in 1926, at the rather startling age of 15, she unexpectedly won a full-time scholarship to the Ontario College of Art, and her decision to take it was fateful. It doesn't seem that it had occurred to her to take up painting as her life's work, yet the woman who emerged from OCA four years later had clearly decided. She had also found her subject and settled into a pattern of annual (and often arduous) painting trips to sketch in the north country.

Comparing McCarthy's to the stories of other women artists of earlier generations, it seems that claiming art as her profession was remarkably easy. To begin with, she says, "My family was not patriarchal and I didn't grow up feeling defensive about being a girl. I had two older brothers and was the apple of everyone's eye." She had, in short, a supportive father with whom she shared a love of the outdoors, a mother who had been a soprano soloist before marrying, and role models like Lucy Maud Montgomery. But as a young professional she was without precedents. "We accepted the fact that we were the first generation of emancipated women. And there was no reason we couldn't be artists too. When Nory [Noreen Masters] and I went to England we put a bouquet of flowers on Emily Pankhurst's monument and said our thanks to her for making it possible for women."

So it was that Doris McCarthy rushed to meet opportunity head on. Without doubt, her greatest asset in the adventure was her myriad friendships. From childhood her life was full of companions and cohorts, people with whom she shared her travels, her passions and ideas, who nourished and sustained her artistic and creative life over the years. Most especially, she had Marjorie Beer, life-long kindred spirit and confidante, who died in 1974. "It seemed completely natural to be close and to be articulate about it," says McCarthy now. "We were consciously loving and not ashamed about it. We each knew the other needed the constant assurance. I still feel that." And, interestingly, this is the aspect of McCarthy's account which has most caught people's attention. In a laudatory review in this August's *Saturday Night*, Elspeth Cameron commented, "[McCarthy] extols a kind of friendship between women in which the deepest feelings and most important experiences — spiritual, aesthetic, humorous, physical — forge a bond stronger than marriage."

Doris McCarthy didn't have to do it alone as women before her had to; she didn't have to choose isolation, marginalization or social ostracism in order to become an artist. But she did run up against convention. For her the taboo she had most trouble defying was marriage. When it did not materialize she made a positive choice to live alone — but not without love and the occasional lover. This caused an angry rift with her mother that lasted several years. But McCarthy persevered and constructed a life to suit her own spiritual, sexual and artistic demands. She mayn't have been given points for her daring, but at least she wasn't carted off to an asylum. And it taught her to be conscious and conscientious about human love. "When we [Doris and Marjorie] were at university I was tempted to be jealous of other friendships. But eventually I realized they didn't have to rob us of anything. Love stretches in many directions."

The one thing which hasn't worked in McCarthy's favor has been fashion. She belongs, in fact, to a generation of Canadian painters who were eclipsed by the war and drowned out by the psychedelic beat of the '60s. Then too, when the Canadian art world began to think of itself in international terms, curators suddenly seemed to be embarrassed by the landscape tradition of the Group of Seven and declared it dreadfully passé. The National Gallery began collecting American abstract art (a mania it still hasn't overcome) and the Art Gallery of Ontario unceremoniously showed the art societies the door, cancelling their annual juried exhibitions. For years the only contemporary art in Canada had been organized by groups like the Ontario Society of Artists and the Canadian Society of Painters in Water Colour (McCarthy served as president of both), but when galleries professionalized and the curators took over, artists lost their most important means of contact with the public.

Which is one way of explaining why Doris McCarthy, who has been so successful in every other way (her shows at the Wynick/Tuck Gallery in Toronto regularly sell out, she has a large following of devoted former students and collectors and an Order of Canada), has never been written about in the art journals or purchased by the National Gallery. (The one "serious" piece on McCarthy was written in 1983 by Kay Kritzwiser for *City & Country Home*.) On the other hand, McCarthy herself is wise to the problem. "My work is accessible, and it's not fashionable to be accessible," she says bluntly. Art criticism, you might say (and many do, though off-the-record), is being written these days through a dense fog and is in serious danger of disappearing into semiotics. Abstruse prose demands obscure art, and mostly gets it.

But never mind. Take a look at Doris McCarthy's canvases for yourself. Indulge in her large and empathetic vision of nature, a view every bit as raw and gutsy as Tom Thomson's but somehow less ragged, more familiar, less other. This isn't to say her paintings are picturesque, or her landscapes tame. Though there is a sonorous sense of structure in her work, the prevailing calm is that which comes of the human experience in the wild, the sense of time suspended, the loud silence of the land distanced from human habitation, the overwhelming evidence of the inexorable cycle of life. And for all this universality, there is still the particular: the wind, the clouds, the smells and the urgency of the place. The forever beguiling smile of land as it stretches out over time.

Perhaps in the end, McCarthy will become known to Canadians late in her career and through her writing as Emily Carr did. For sure McCarthy's *A Fool in Paradise* belongs with Carr's *Growing Pains* in a genre of their own; a genre they have each reinvented to fit their peculiar experience and to permit a frank and intimate voice.

By Gary Michael Dault

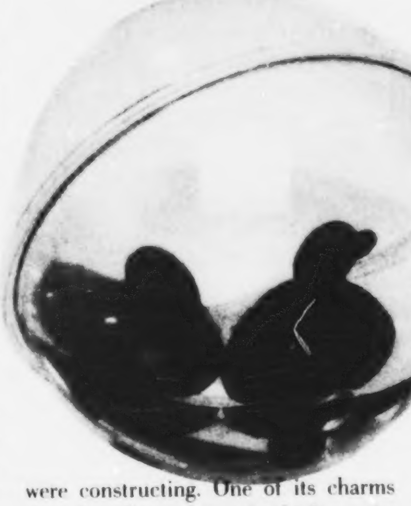
The Object

BABY, IT'S FOR YOU: THE SOLIPSISTIC NATURE OF THE GENERALIZED BABY TOY

Above: Twin rattle
Far right: Waterball
Manufactured by Ambi Toys
Courtesy: Pierre Belvedere Inc.

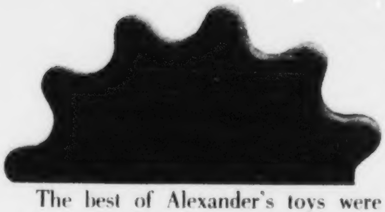
Two weeks before Alexander was born, I was cruising through an all-night drugstore, copping some object or substance necessary to the proper maintenance of late, late pregnancy, when I decided to buy the boy his first diversionary artifact, an amulet-like stuffed rattle emblazoned with two googly eyes and a passage of green and red checkerboardness. For me, there was something expansively rebellious in making this pre-natal purchase, given that the final moment of exchange at the cash register came accompanied with a ghostly cacophony of interior voices, loosed from the sleeping realms of childhood primitiveness, that whispered to me of the gothic dangers in buying a toy for a child as yet unborn. What if, the voices chattered and squeaked, something goes wrong and there you are, in unspeakable grief, clutching this reproach of a toy? Protestant repression, man it never lets you go. Buying this toy in advance was like seeing the bride on the day of the wedding. Teach me to disturb the dust of childhood gathered on the Large Glass of the adult imagination.

Nothing went wrong. Alexander was born, robust and needful, on July 14, 1989. I remember bending over him in the hospital, a red wrinkled little roast of beef wrapped in a blue blanket, and showing him his first toy. Look, Alex, a lovely rattle! Shake, shake. And him in faraway dreams somewhere.



The rattle was important for me, though. Alexander may have preferred his slumbers, but the rattle loomed large in the domestic landscape my wife and I were constructing. One of its charms (how literally can one take this?) was its over-purposelessness. The rattle consisted entirely, after all, of planes of affect. It appeared to have a pastoral side where nothing much was going on. It had the side with the checkerboard, the dazzle side. And the googly eyes, the confrontation side. I grew to hate the eyes. They were too dancey, too cartoonish, too Groucho Marx. I found it engrossing, however, that this configuration of silk-screened cloth was so inner-directed, so singular in its quest to stimulate and intrigue baby. How exclusive it was!

During the course of the baby's first year, I aligned myself as much as I could with the increasingly complex world of the generalized baby toy. Partly out of self-defence, since they were everywhere you turned, and partly out of the accelerating fascination I was working up for the objects themselves.



The best of Alexander's toys were solipsistic. Small, bounded, end-stopped worlds that turned in on themselves and presented themselves whole. Baby cosmologies. Both of us liked, for example, his duck pond. That's what we called it anyway. The duck pond was a clear plastic sphere mysteriously half-filled with water on which floated — continually and in the face of apocalyptic turbulence — two plucky plastic ducks, one red and one yellow. Alex would pick up this watery little universe and give it a good shake. Sometimes he'd just stare deep into its aqueous depths. When he was through with it, I'd do the same thing. Everything about this duck pond was satisfying. It was a world much given over, correctly, it seemed to me, to water. And so it was like the planet itself and, in microcosm, the human body. The ducks were morphologically the same, but were different colors. Differentiation. Twoness. Adam's ducks, Noah's ducks, male and female ducks, racially defined but coexistent ducks, duckness in all its variousness. Manifestation without manifestos. It was like minimal art — the less there was to look at, the more you could write about it.

Then there were these two yellow plastic happy faces side by side, intermeshed with smoothed-off gear cogs, or were they two happy suns with interlocking beams? Siamese-twin happy faces, cunningly arranged so that their facial expressions were always symmetrical. Alexander liked them OK. I liked them more. I had always resented the happy face configuration as an annoyingly oppressive reminder of the degree to which we denizens of this deeply consumerist society were supposed to be soporifically happy, blissed out by our blitzes of buying. Wasn't this just going to taint the child's Edenic innocence? Nah. Taintschmaint. Alex would pick them up, give them a brief tumble and then throw them dismissively over his shoulder. I liked them better than that — because of their intermeshing. It was a sort of icon of cooperation, I thought. Even when the two faces were turned upside down, they always came together again, big smiles intact. Smiling through. Joy in the face of adversity. The rewards of teamwork.

The way my wife and I apportioned the day, I'd write in the morning and at one o'clock, I'd take over Alex-minding and my wife would head for the office. Alex and I would spend the afternoon together until six, whereupon Mommy would return and we'd all see about supper. When Alex was very little the afternoons stretched out like a figured carpet in the sun, a vast ground punctuated and enlivened by foreground events — feedings, changings, answerings of the telephone, a longish afternoon nap. Yes, I felt trapped, sometimes, but vividly and energetically trapped. Not everyone gets to be the custodian of a burgeoning consciousness — beyond one's own, I mean. And besides, we had the toys.

When Alex was very little, there wasn't a lot we could do, not complex things. That's when the living room would turn into a kind of theatre or perhaps, more accurately, a gallery, and we would begin to take this business of a domestic landscape seriously. When Alex was awake, we played. When he was asleep (he'd take his afternoon naps in his pram) I'd draw or make photographs, or try to scribble lines of poesy or prose. The poems, such as they were, owed a good deal to an obscure booklet by American poet and art historian Anne Waldman called *First Baby Poems* and to many of the pieces in René Graziani's anthology *The Naked Astronaut: Poems on Birth and Birthdays.* Their lack of originality didn't bother me much. The point was to make things, objects, artifacts, *productions*, out of the long, bucolic babysitting afternoons. Everybody helped. John Scott suggested I write a Mary Kelly-like journal which we agreed ought to be called The Fatherfile. Julie Voyce wanted me to draw. To draw anything, whatever was around me there in the golden afternoon. Making photographs turned out to be best. I'd take crisp, Charles Sheeler-like pictures of a couple of cacti in the sun with black, graphic dangles of cable from the TV hanging down into them. I'd make photos of Alex's little sea-anemone hand beached delicately at the lip of his blankie as he slept. I'd hold up a star-shaped teething toy my daughter Meredith bought for Alexander and photograph my hand lifting the wonderfully generalized shape up toward the ceiling, a plastic star in the living room firmament. I thought of Alex as a collaborator. We were an art team, Art & Pre-Language, maybe, or General Idea. We were prolific. The artifacts tumbled from us, rumbling out into a crass world from the enchanted cornucopia of our isolation.

Sometimes I'd get all exercised about the Real Art I'd make by pressing into sophisticated service some of Alex's stuff. He had this set of blocks, for example, that his mother found for him. These were nested blocks made of sheets of paperthin wood onto which had been pasted childhood tableaux that appeared to be from the 1920s or early 1930s. Lots of pink applecheeked boys and girls leading bright, laundered lambs on pink ribbon leashes and bemused-looking puppies watching butterflies hover (for some reason) above their saucers of milk. The way I saw it, these graphics were not only pixillated, they were downright problematic. Sinister. Surreal in the shivery way old, old fairy tales were surreal. Especially strange were the graphics on the smaller blocks, where there was room for only one odd, centralized thing, like a big purple plum on an orange background or a green watering can on magenta. Blowing them up would be so strange, making big glossy laser prints of them, perhaps. There was a Jeff Koonsian feel to it, of course. But it was their lack of irony, their treacherous earnestness that I found so compelling. There was nothing of the Koons knowing smirk about them.

Then Alex would wake up. Sometimes I'd scribble a note to myself: "make prints of A's blocks." Then the days would pass.

Now he's 14 months old. No more generalized toys. Everything's mimetic now. His favorite toys are a model stretch limousine and a green jeep with red wheels. When we go out walking, he lives to look at trucks. Mad for trucks. A couple of days ago, a big truck pulled up and parked right beside his stroller while I was talking with our greengrocer. Alex was enchanted with the big wheel beside him and the vast white wall of truck body that towered above him. It *was* exciting, too. It looked to me like a photograph by Reinhard Mucha.

BY JOHN SCOTT

The Screen

MOTORCYCLE MADNESS: WHY FEMINISTS SUCCUMB TO MACHO BLANDISHMENTS

Most men aren't geniuses. We have neither an innate, penetrating, critical intelligence nor are we trained in the methodology of analysis or schooled in a vocabulary that would allow us to enter into the discursive narratives of complex ideas that in turn inform certain contemporary behavior. Nor can most of us cross-reference Roland Barthes with Martin Heidegger or Teresa De Lauretis to brilliantly illuminate a point. (Unlike some of the women we're dating.) In other words, I'm making excuses for my attempt to comprehend certain social/sexual interactions with women that have left me...bewildered.

Besides the infinite vicissitudes of merely being alive, every individual faces the complications of interacting with history. For most humans, history has involved enduring the real physical traumas of wars, revolutions, natural disasters and so on. At other times, it has involved difficult, complex, internal transformations engendered by radical social, political or conceptual shifts. I don't mean to suggest here that having Mom and Dad dragged off in chains or your sister raped by Cossacks are equivalent to coming to terms with the rise of Existentialism or confronting post-industrial alienation. The first demands that the scarred individuals or nations endure with fortitude, while the latter necessitates a rethinking of institutions as basic as the family and of definitions as primary as the individual definition of the self.

Certainly some of the most dynamic social changes and radical shifts of thought are those that have occurred as a response to the raising of consciousness engendered by feminism in the last 20 years. The irony here is that those very women whose collective efforts have reshaped contemporary reality were

themselves the product of a previous psychological environment, and thus had to deal first with the task of attempting to reshape themselves.

I suppose I fall roughly into the first generation of people who you could say were raised not so much with TV as by TV. I don't mean to say that there was a direct ideological imprinting, a complete absorption of values and beliefs. Rather, something more complex occurred as the specific transmitted ideology, the inherent structural message of the medium, and the social milieu of the receiver all interacted. For example, while I must have watched endless reruns of *Father Knows Best*, I never internalized or identified with that happy, well-balanced, middle-class family. When, as a child, I visited a friend's home whose parents actually behaved like Jim and Margaret, I remember experiencing a deep and profound disorientation. Incredible! Parents who actually liked each other! I realized that the happy families of the early television sitcoms were not total fabrications, like Bugs and Roadrunner, but were representations of realities that in fact did exist. For me this was the initial opening of a chasm that was to be filled with an infinite number of media-transferred images and narratives of unfulfillable longing and unrealizable needs — my first major step toward becoming a standard-model consumer consciousness in the latter half of the 20th century.

In other cases, the transfer of belief was more direct. Having watched shows like *Make Room For Daddy* (which could have been titled *Dad's An Idiot*, a theme it shared with many current sitcoms), I still have to consciously suppress a belief that marrying and fathering children somehow lowers your IQ, with the result that you become the endless butt of jokes told by your sadistic offspring.

Several years ago, I bought a large, powerful motorcycle in an attempt to attract girls. Actually, it was a failed attempt to win back the interest of a woman of great beauty who had a more traditional philosophical orientation than the politically active feminists I had tended to link up with previously. I saw the problem between us as stemming from a lack of perceived masculinity, so I immediately took up rock climbing, motorcycling and organized a sketching trip to Beirut in an attempt to impress.

In fact, no one I hoped to impress was even remotely interested. The broad grouping of women whose attention one might assume would be caught either demanded authenticity or their vehicular tastes had matured, tending now toward guys with BMWs. However, some interest was expressed from what seemed to be a most suprising quarter — women who were my contemporaries in age or older, women of intelligence, commitment, some who had even been described as strident in their allegiance to feminism and who, throughout their adult lives, had been involved in attempting to dismantle the patriarchal sexist society. These women seemed ready to line up for a ride. Initially, I assumed that this was merely an attempt to get a few free lessons before purchasing a machine of their own, but no. More often than not, it was a complete and delirious abandonment to the cinematic notion of everything a motorcycle ride was supposed to entail.

Following the dramatic flow of the situation farther, I found an even more profound contradiction. The overt male sexual conquest is often the butt of every female discussion. Nothing seems to embody male sexist attitudes more clearly or make women more furious. And who can blame them? I've actually cringed with [illegible] humanoids [illegible] things I could hardly believe as a response to a female presence. Since my adolescence, I have spent most of my life in long-term relationships with women who were deeply involved in both feminist theory and practice. For me, as for many other men in a similar situation, sustaining these relationships has entailed an attempt to dismantle my own internalized childish notions of male privilege while constructing — or at least trying to construct — an adult persona without falling back on traditional models of masculinity transmitted through culture and media. So what does an individual who has strived for these transformational goals make of the situation when, during an act in which, according to the program, he should be scorned, he is instead overwhelmed by a reciprocal blast of sexual abandon emanating from someone who should be the most critical? Especially when that act is perpetrated by an individual momentarily wrapped in the signifiers of polarized hyper-masculinity (that's me).

Confused as I am, there seems to me a number of possible explanations. (Comprehension appears to involve whipping a yelping pack of probabilities into a organized dog-team of understanding.) First, this phenomenon could merely be a case of arrested development, of desire fixed in a previous era of polarized sexual absolutes, a regressive nostalgia or the inability to transcend the early libidinal imprinting of sexist media.

Secondly, it could be an embracing of the Transgressive. After all, a girl who gets on a motorcycle is a bad girl. And a bad girl is a rebellious girl. And a rebellious girl is free. Free from the suffocating [illegible] of proper society and the internalized law of the Lacanian Father. Personally, I'm inclined toward that position, since the adoption of other transgressive personae seems to work equally well. Wearing a strapless evening gown and doing drag, for example, in fact produces much the same response as riding a motorcycle. Perhaps embracing either extreme is a means to counter our current mode of rigid internalized political correctness.

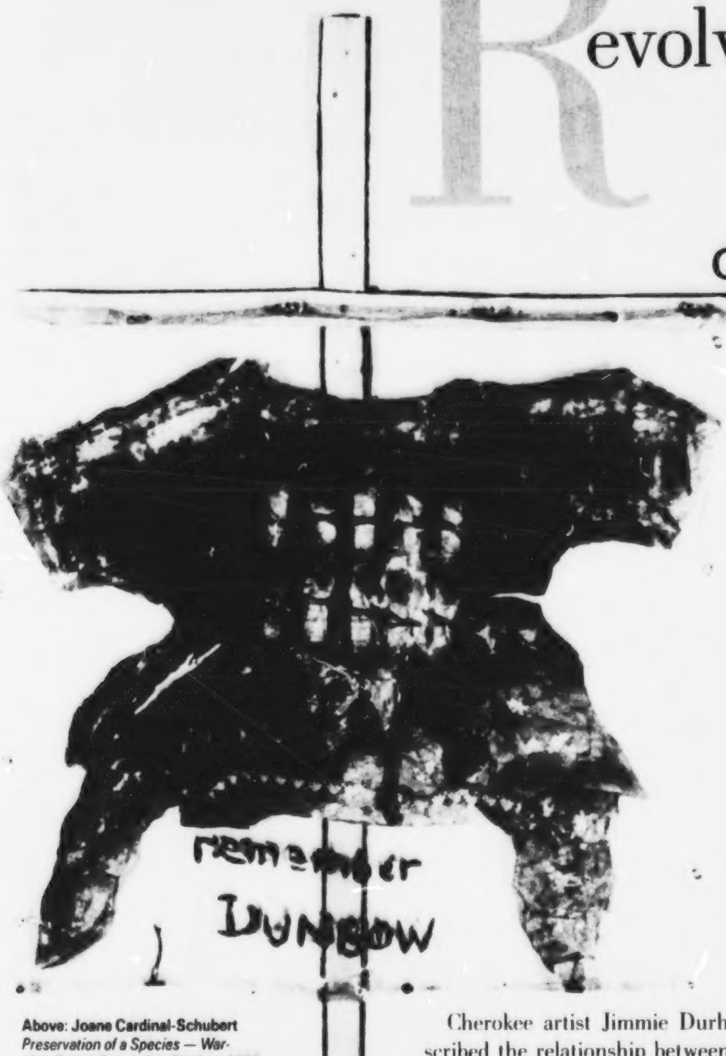
Thirdly, perhaps the attraction of the motorcycle merely symbolizes the strength, freedom and [illegible] a woman would ideally like to encounter in a lover. Like any number of men who have had to interact with an active feminist, I had retreated into wimpdom, a passivity that often bordered on the pathetic, rationalizing this as politically correct [illegible] sensitivity asked me to [illegible] the kind of [illegible] after [illegible] of hard decades of changing history and transforming the social/political reality.

Both men and women at this particular historical juncture tend to be the sum of a set of internalized images and narratives plucked from movies, TV, literature and so on. One [illegible] strategy for transcending this situation [illegible] into this collective consciousness, selecting usable images, no matter how politically incorrect, and incorporating them into a large, expansive, transgressively human sexuality organized under the sign of Play.

The Revolver

By Jo-anne Birnie Danzker

CULTURAL CONVERGENCE: OR, SHOULD ARTISTS APPROPRIATE NATIVE IMAGERY?



Above: Joane Cardinal-Schubert
Preservation of a Species — War-shirt Series Remember Dunbow 1988
Mixed media
Photo: Lawrence Cook
Over: Reliquary figure
Gabon, collected before 1924
From *Into the Heart of Africa*
Courtesy: Royal Ontario Museum

For 100 years, New World countries have appropriated not only the terrritory but also the highly distinctive cultures of aboriginal peoples for a variety of purposes, including the creation of myths of national identity. The results are pervasive, stereotypical and often negative images of native peoples and an idealization of the colonizers. Both serve as a controlling device that reinforces the present power structure and avoids confronting the past. The cowboy as hero, not thief.

Cherokee artist Jimmie Durham described the relationship between North American society and the diverse aboriginal nations we call Indian in an article he co-wrote for *Artforum* in 1988: "By invasion, murder, theft, complex denial, alibi, and insignification, American culture gains a tremendous (if pathological) psychological power and energy."

That power and energy is harnessed not only to create myths of national identity but also to sell commodities. "A mockery is made of us," wrote Cheyenne artist Edgar Heap Of Birds in 1986, "by reducing our tribal names and images to the level of insulting sports team mascots, brand name automobiles, camping equipment, city and state names, and various other commercial products produced by the dominant white culture. This strange white custom is particularly insulting when one considers the great lack of attention that is given to real Indian concerns."

For Canadian native artist Joane Cardinal-Schubert, the focus of the deprivation has been money. "Whether," as she said in *Fuse* magazine in 1989, "the issue is land or art or iconography or ceremonial reliquae." As an example, she pointed to the alleged pirating by Japanese manufacturers of a traditional design used in hand-knitted Kwakiutl sweaters, resulting in a $250 million market in the Asia Pacific Rim.

Increasingly native activists and artists are seeking, and obtaining, redress in the courts. In 1989, in a precedent-setting case of copyright infringement, Australian aboriginal artist John Bulun-Bulun was awarded damages of $135,000 Australian by his country's Federal Court when his painting *Sacred Waterhole* (1980) was reproduced without permission on T-shirts.

Misappropriation of aboriginal, native and tribal iconography is a common practice in western art of the 20th century. In *Fuse*, Joane Cardinal-Schubert launched a searing attack on Euro-Canadian artists who "pillage" native culture — even when the artists insist they are paying respect. "Just as Picasso pillaged African art," wrote Cardinal-Schubert, "and Max Ernst and Paul Klee took much from Indian pictograph/petroglyphs, white mainstream artists today feel quite justified in creating works rampant with misused symbolism and visual cultural language. Why else would Toronto artist Andy Fabo think that he could appropriate the imagery of the Sweatlodge ceremony and incorporate it in his steamroller rip-off of cultural icons which seem of late to focus on the 'mining' of art by natives."

The debate on the appropriation of native imagery and subject matter by white artists, writers and filmmakers has exploded into a major national issue. A recent headline in *The Globe and Mail* asked, "Should whites write about minorities?" Now the Canadian art community is being asked, "Should white artists produce images of, or on behalf of, native people?"

In his 1986 work *The Storyteller*, Vancouver artist Jeff Wall portrayed native people resting on a grassy bank underneath Vancouver's Georgia Viaduct. In the March issue of *Front* magazine, Métis videomaker and filmmaker Loretta Todd wrote an article about *The Storyteller* and asked, "As a non-citizen of native culture, what is he seeking within it?"

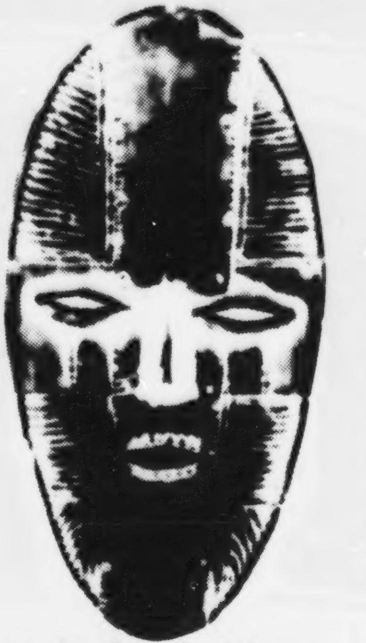
According to fellow Vancouver artist Ken Lum, Wall's work depicts the drama of those Canadians, economically and politically marginalized, who struggle daily with the landscape of Vancouver, "a late 20th-century trading-post city," as Lum put it, "where the most wretched and greatest effects of modernity can be experienced."

In a fascinating debate with his audience at the Vancouver Art Gallery earlier this year (during a noon-hour lecture on the work of Jeff Wall), Lum argued for the rights of artists to depict images about the Other. Intensely and personally aware of the sensitivities of minority cultures, Lum nevertheless warned of the dangers of creating what he termed "territories of sovereignty."

Loretta Todd rejects such arguments and writes of her resentment "that we imagine ourselves through dominant culture's images of us, through his naming of us."

First Nation artists world wide complain that their traditions and identity have been so subsumed by the dominant culture that even they find themselves trying to fit the myth of the native artist. As Jimmie Durham put it in his book *Columbus Day*, "One of the most terrible aspects of our situation today is that none of us feel that we are real Indians...For the most part we feel guilty, and try to measure up to the white man's definition of ourselves."

This problem is particularly acute for Canadian natives who were forcibly removed from reservations and traditional communities as children and placed in distant residential schools or foster homes where their cultural identity was discouraged or even suppressed. Inevitably these children found themselves condemned to a cultural limbo, forced, as young adults, to reconstruct their native identity, often from texts by white anthropologists.



In a recent article titled "Stop Stealing Native Stories" in *The Globe and Mail*, Ojibway poet Lenore Keeshig-Tobias notes that in native culture, stories are so potent that one storyteller cannot tell another's story without permission. Unfortunately, obtaining permission is not as straightforward as it may appear — as the Royal Ontario Museum's recent exhibition, *Into the Heart of Africa*, demonstrated. Curated by anthropologist Dr. Jeanne Cannizzo, the show was the first mounted by the ROM of its collection of artifacts brought back by Canadian soldiers and missionaries in the 19th century. In the texts that accompanied the objects and images, the curator attempted to deconstruct and parody colonial attitudes by using ironic quotation marks around certain words such as "barbarous" in referring to native Africans. It was these texts which so offended Toronto's black community and resulted in protests.

The ROM has countered that Toronto's black community was consulted prior to the opening of the exhibition. One such consultant was Clement Marshall. Interviewed by Bronwyn Drainie for *The Globe and Mail*, he commented that "in real life — in Canada today — you have to make compromises. If we waited for an institution like the ROM to let the African-Canadian community mount its own show, we could wait forever."

Barbara Fischer, a former curator at Toronto's Power Plant and organizer of *Re-enactment: Between Self and Other*, held there last spring, believes many problems can be attributed to "white liberalism," which, she suggests, is not politicized enough. Even in the granting of space, it prescribes a Self-Other relationship. She maintains white liberalism is too benevolent; it doesn't go far enough in questioning the framework of its actions. Fischer proposes feminism as an important tool in "questioning the framework." Not only does it reveal the contradictions of experience, she argues, it also insists we cannot simply project onto others what they feel and see. Critic Gilane Tawadros, however, writes that "black femininity implies a rejection of such totalising discourses as postmodernism or feminism, which remain confined within the perimeters of European consciousness and which, moreover, draw their often transcendental and globalising conclusions in a conceptual field which in many cases has been evacuated of wider historical and economic perspectives." Tawadros feels that what is required is "a critical reappropriation of modernity."

The master narratives of dominant western culture, and apparently the mistress narratives too, are beginning to be questioned. We are, as Barbara Fischer eloquently put it, in a vast territory of new possibilities. Collaboration rather than consultation is one of them. Carving out separate, monocultural and irreconcilable territories, or as Ken Lum describes them, new "sovereignties," should not, I believe, be among them.

Sir Arthur Conan Doyle created the Sherlock Holmes character and wrote his popular mysteries with a Parker Pen in the late 19th century.

Since then, Parker Pens have continued to manifest a mysterious form of writing satisfaction.

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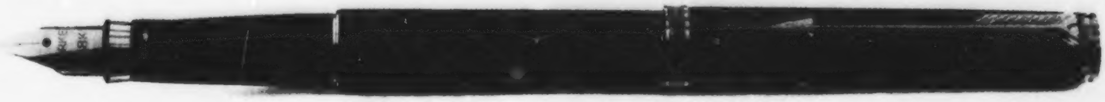

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Lisette Model, detail of *Running Legs, Fifth Avenue* New York 1940-1941
Printed 1980, Collection NGC

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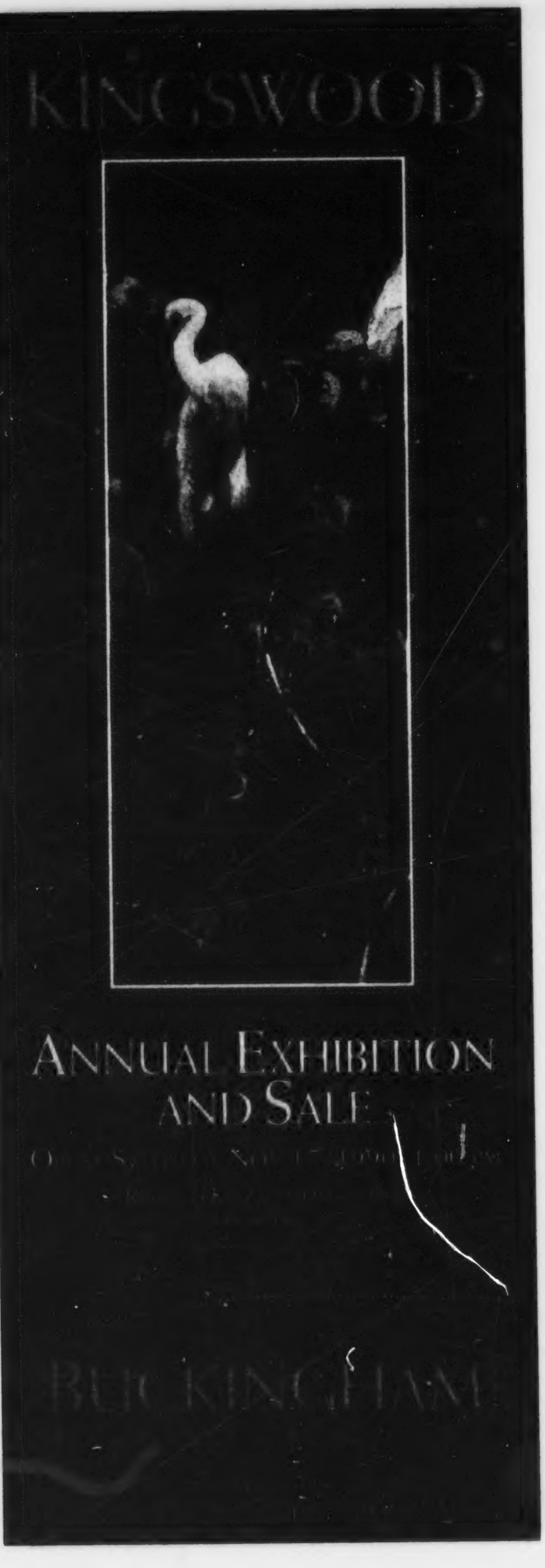
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FAST FORWARD

A CROSS-CANADA CHECKUP OF PEOPLE AND EVENTS IN THE ARTS

Monkeys and skinheads, two images that a young Canadian painter living in Berlin associates with himself, set the theme for *Attila Richard Lukacs: Recent Work* at the Alberta College of Art, in Calgary from Oct. 12 to Nov. 11. The show of 10 new works, painted in 1989-90 and not seen before in Canada, is curated by ACA president Robin Mayor, Lukacs' painting teacher at the Emily Carr College of Art from 1983-85. To Mayor, the monkey symbolizes "freedom, foolishness, the combination of the two things, which is very persuasive, and that thoughtful mystery we tend to anthropomorphize into the monkey mind because we can't read it the way we think we can read each other." The human side of the same coin is the skinheads. Both images might function as masks but, Mayor says, "one never knows whether the painter is creating an image of a person who is hiding or a class of people who are hiding." His catalogue essay discusses the painting processes Lukacs uses to imbue created spaces with meaning as well as with issues of hiding and authority.

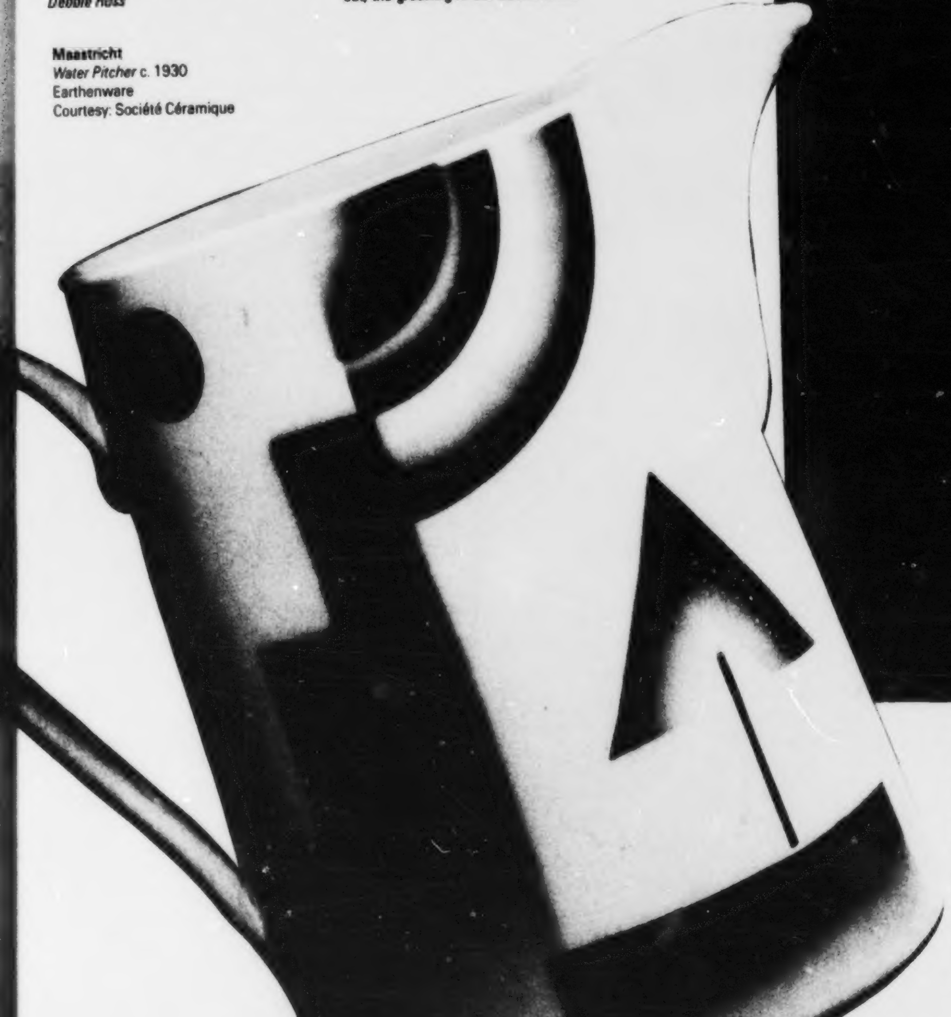
A new group of more realistically rendered paintings by Lukacs, at the Diane Farris Gallery in Vancouver from Sept. 8 to 26, treats authority directly with images of young men in military academy uniform, another code within which to hide. While in Alberta, former Calgarian Lukacs is making the first print in ACA's fledgling publications program for prints and artists' books, and spending September at The Banff Centre's Leighton Artists Colony as an artist-in-residence.
Nancy Tousley

Attila Richard Lukacs
He Liked America 1989
Oil and mixed media on canvas
118 x 63 in.

FAST FORWARD

The Bauhaus school of design came into being in 1919 under Walter Gropius. Inspired by the teachings of artists such as Klee and Kandinsky, the Bauhaus doctrine emphasized form, practicality and the integration of art and craft. German ceramics were revolutionized by Bauhaus designers who adopted the concept of mass production designed for function and who worked directly with industry to create simple forms for manufacturing. The objects' machine origins were not disguised; beauty was held to be objective and traditional ornamentation was replaced by an array of colorful abstract and geometric motifs, applied with stencils and spray guns.

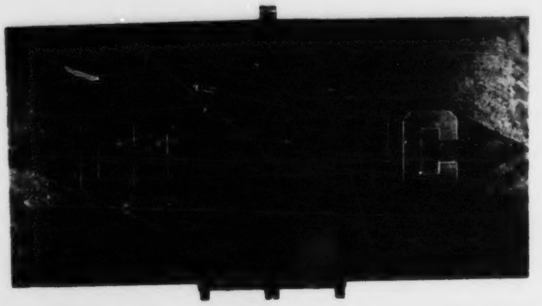
The George R. Gardiner Museum of Ceramic Art in Toronto is the only Canadian stop for *Impact of the Bauhaus: Ceramics of the Weimar Republic 1919-1933*, a collection of 109 commercially produced ceramics, on display until Jan. 6. The show is organized and circulated by the German National Museum of Nuremburg and the Smithsonian Institution Traveling Exhibition Service.
Debbie Ross



Maastricht
Water Pitcher c. 1930
Earthenware
Courtesy: Société Céramique

Opposites on the color wheel can operate not just optically but socially, politically, economically and culturally, as the color iconography emerging from the Soviet Union attests. Red, the color of Communist propaganda, ideological manipulation, depleted Utopian ideals and signs of dangerous activity, saturated *SOTS Art*, a 1986 touring exhibition of Russian art of the 1970s and early '80s, mostly by émigré artists in New York. Green, the color of Gorbachev's Russia under *glasnost* and *perestroika*, permeates *The Green Show: Moscow Art of the 1980s*. It comes in several hues — the drab grey-green of city streets and queues, ordinary objects, blunt words and a threadbare mass culture; the new green of grass overgrowing political graves, disarmament, freedom of speech and association; the capitalist green of American dollar bills; the green of spiritual emptiness that artist Ilya Kabakov describes as "a specific empty *byt*ness [everyday routine] as opposed to real existence, real life."

As Margarita Tupitsyn, curator of both *SOTS Art* and *The Green Show*, points out, the greening of the Soviet Union seems to be "a farewell to both 'positive' and 'negative' paradigms of Utopia associated with red." Organized and circulated by EXIT ART, an alternative gallery in New York, *The Green Show* contains green paintings, sculpture, objects, installations and photographs by 22 artists, including Kabakov, a pivotal figure in advanced Russian art. It is at the Dunlop Art Gallery in Regina from Oct. 28 to Dec. 2. Tupitsyn lectures at the Dunlop on Nov. 6, at the Winnipeg Art Gallery Nov. 4 and at the Mendel Art Gallery in Saskatoon on Nov. 7, though the show will not be travelling outside of Regina. *Nancy Tousley*



Igor Makarevich
Sotheby's 1988
Mixed media 39 x 79 in.
Courtesy: Exit Art

The Montreal Museum of Fine Arts will be the only Canadian stop for the exhibition *The Passionate Eye: Impressionist and Other Master Paintings of the Emil G. Bührle Collection*, from Aug. 3 to Oct. 14. The 85 paintings in the show, including *Messaline* (1900) by Toulouse-Lautrec, above, are from Bührle's private collection of Old Masters, Impressionists, post-Impressionists and early modern works. The show is sponsored by American Express Canada Inc. *Debbie Ross*

FAST FORWARD

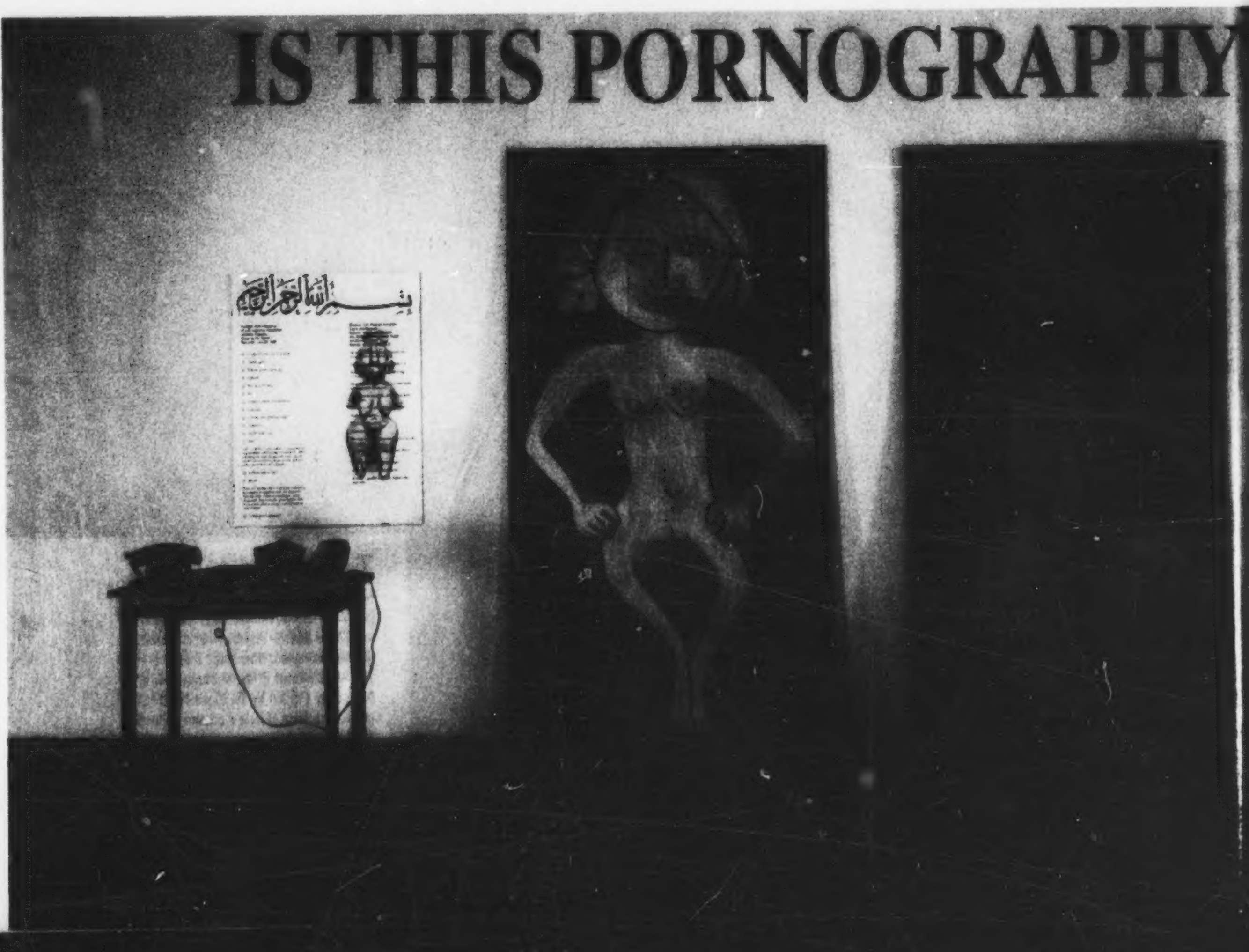
Struggling for a freedom supposedly granted to North Americans in their constitutions, artists, authors and citizens alike are reacting to censorship. Artist Jamelie Hassan incisively confronts the issue and its effect upon our assertion of personal identity in her show *Inscription* at the Dunlop Art Gallery from Sept. 15 to Oct. 21. The nucleus of the show is a three-part installation, *The Trilogy* (1989/90), a complex manifestation that intertwines the artist's personal history with intellectual levels of perception, intimacy, revelation and knowledge. *The Trilogy* was inspired by actual events that surrounded the suppression of Salman Rushdie's book *The Satanic Verses* and titles for each element of the trilogy are taken directly from Rushdie's novels: *Midnight's Children*, *Shame* and *The Satanic Verses*. The show will also include a site-specific installation and a previous work, *Meeting Nasser* (1985/86), further investigations of the intimate, internal relationship between reader and author and the complicated nature of censorship within a repressed society. *Debbie Ross*

Jeff Wall
Detail: *Eviction Struggle* 1988
Cibachrome transparency, fluorescent light, display case
90 ⅜ x 163 in.
Collection: Ydessa Hendeles Art Foundation

Dealing with cross-currents in contemporary photography, the exhibition *Passages de l'Image* at the Centre Georges Pompidou in Paris (Sept. 18 to Nov. 18, 1990) includes the work of four Canadian artists. Installations by Jeff Wall and Michael Snow, as well as work by Geneviève Cadieux and John Massey, will appear alongside that of Dennis Adams, Dan Graham, Gary Hill, Thierry Kuntzel, Marcel Odenbach, Bill Viola and others. In conjunction with the show, roughly 100 movies and videotapes — including Antonioni's *Blow Up* — will be screened.

Passages de l'Image attempts to analyze the points of reference common to the 16 artists represented, and the links between video and film, and photography and painting (the latter, although absent from the show, is alluded to). According to Catherine David, one of the exhibition's three curators, the strong Canadian and American presence in *Passages* can be attributed, very simply, to "a greater familiarity with electronic technology, used by North American artists nearly a generation before it was common in Europe." After Paris, *Passages de l'Image* is at the Fondation Caixa de Pensions in Barcelona (Feb. 11 to Mar. 31), and comes to The Power Plant in Toronto (May 10 to June 16), then goes to the Wexner Art Center in Columbus, Ohio and the Modern Art Museum in San Francisco. *René Viau*

Below: Jamelie Hassan
Shame from *The Trilogy* 1989-90
Mixed media installation
Photo: Douglas Clark
Courtesy: The Power Plant Gallery



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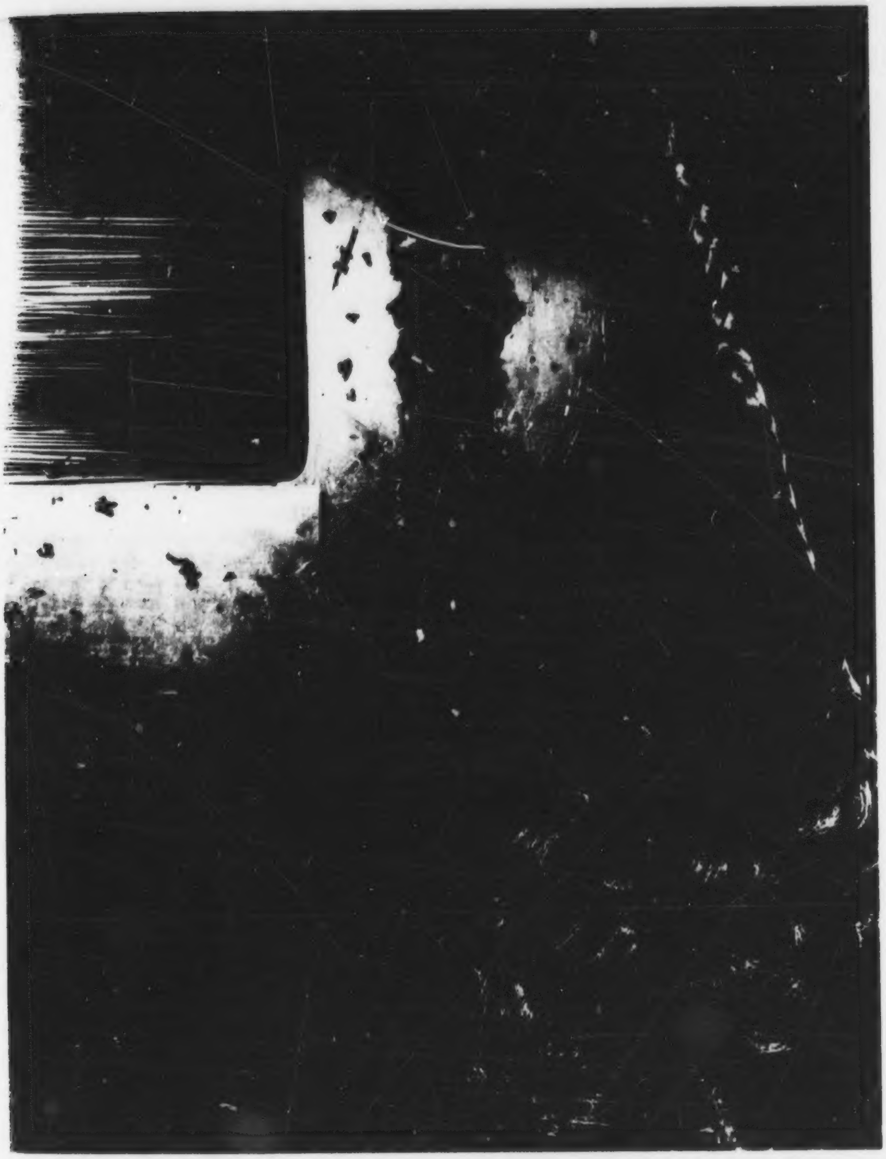


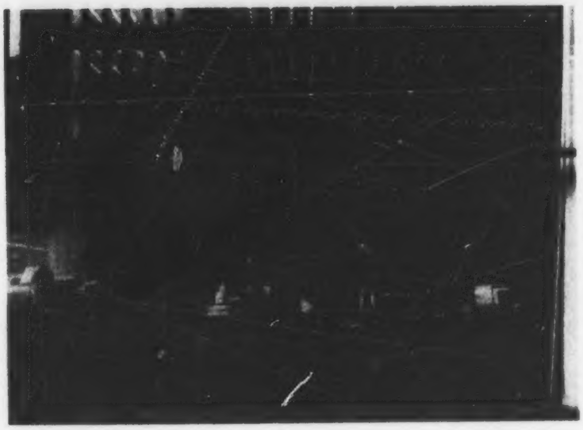
Tunga
Lizart Series 1989
Copper, steel, iron, magnets
Variable size - 7 x 15 x 45 ft.

In September, The Power Plant launches *Intersections*, a series of small-format solo exhibitions running alongside the gallery's regular program. Designed to bring new and exciting work to public view more quickly than a full-scale exhibition allows, *Intersections* leads off with the mixed media sculpture of Brazilian artist Tunga (Sept. 21 to Oct. 28), followed by the photographic work of Clegg & Guttman (Nov. 9 to Jan. 20, 1991). Dara Birnbaum's video installation, critiquing the television and broadcast coverage of the Tiananmen Square massacre, opens Nov. 23 and runs to Jan. 20. *Christina Hartling*

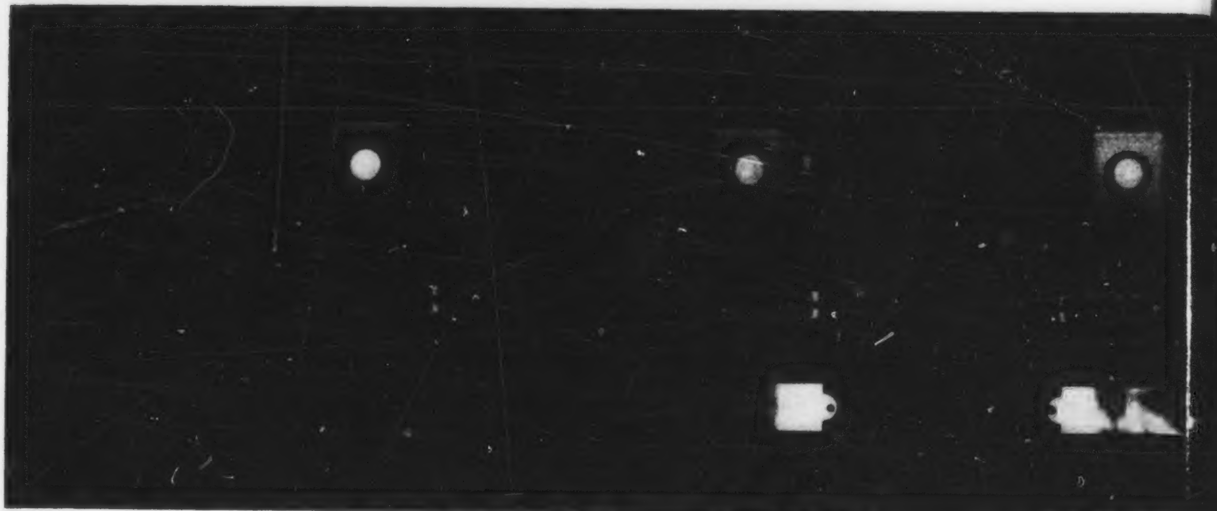
The Art Gallery of Ontario is making a virtue of necessity with its current show *Interventions* (Aug. 25 to Nov. 4). The necessity is to continue programming despite the construction of an extension that has eliminated most of the gallery's temporary exhibition space. The virtue is that, by scattering this show of conceptual art from the '60s and '70s throughout the permanent collection, curator Christina Ritchie has hit on a way of exposing connections between objective and non-objective art.

The works, by European and American artists, have all but eliminated objective content. To create *This Way Brouwn* (1963), for example, Dutch artist Stanley Brouwn asked passersby to draw street directions for him. American Robert Barry's *Carrier Wave* (1968) is simply an idea: to broadcast an inaudible FM radio wave. The equipment to mount the piece is supplied by the AGO. Lawrence Weiner's *Supported Despite the Lack of a Buttress* (1981) is nothing more than those words — any form it takes beyond that is up to the curator. Christina Ritchie is displaying the work by way of a sign on a building opposite the AGO.

"A lot of the public has a really hard time with this non-objective work. They fail to see the relationships between this kind of work and more conventional forms," Ritchie says of the conceptual art on loan from former Toronto art dealer David Bellman's Delfryd Celf foundation in Wales. "So, the idea is by juxtaposing the work with more conventional forms — like Impressionist painting — they may see the relationships." *Kate Taylor*



Left: Dan Graham
Chicago Office Building 1976
Black and white photograph
20 x 31 in.
Collection: Delfryd Celf Foundation

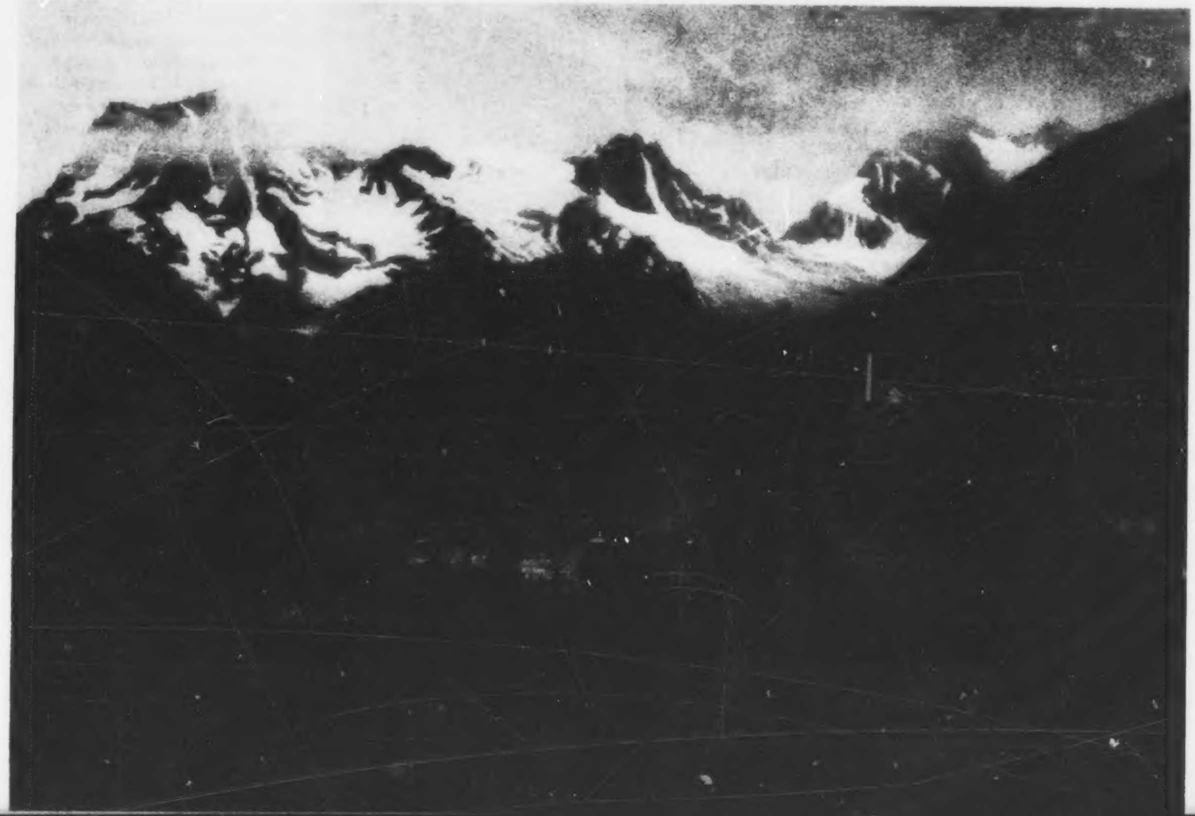


At the dark heart of the ceremony of marriage is a universal and primitive fear of the unknown that all the white net and froth of money spent cannot hope to ameliorate. For *The Wedding: A Ceremony, or Thoughts About an Indecisive Reunion Revisited*, curator Shelley Hornstein-Rabinovitch has assembled a group of artists whose work reflects and explores the loaded landscape of personal memory and the tensions of the familial experience.

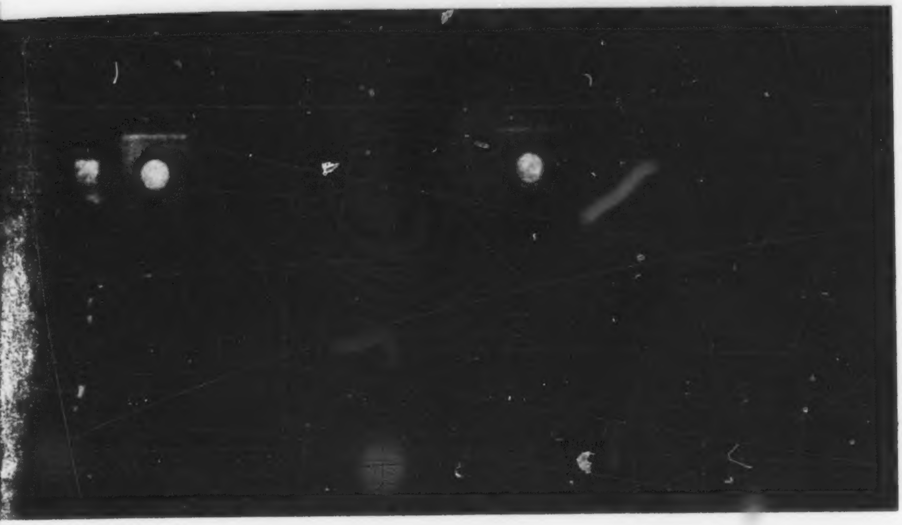
Marcel Duchamp's famous multiple *La Boîte-en-Valise* (1939-41), a miniature museum including *The Bride Stripped Bare by her Bachelors, Even* (1915-23), is exhibited alongside work by eight contemporary Canadians. Rather than focussing on Dada's intent to rearrange or destroy the morals and conventions of middlebrow culture, Hornstein-Rabinovitch's curatorial premise explores and illustrates her theory that the act of marriage is bound to our dreams, our memories and myths.

The eight artists, Tom Dean, Wyn Geleynse, Natalka Husar, Nicole Jolicoeur, Susan Schelle, Yvonne Singer, Cynthia Smith and Jill Yaworski, were asked to contribute work that would tell "a story to be told and retold." Bound to have a wide appeal (simply because most people have an opinion about marriage and weddings), *The Wedding* is at The Art Gallery of York University from Nov. 14 to Dec. 16. A must-see for all brides and grooms to be, those who refuse to marry and those who once were. *Marion Lewis*

In the afterglow of Confederation, artists scurried to capture the expanding nation on canvas. Lucius R. O'Brien of Toronto was a central figure among this wayfaring group of landscape painters. He became one of the first painters of his generation to visit the Rockies, and he travelled and sketched extensively from the Maritimes to the West Coast in his 10-year stint as the first president of the Royal Canadian Academy. He left behind a legacy of heroic work that radiates pure nationalism. From Sept. 28 to Nov. 25, the Art Gallery of Ontario will host *Lucius R. O'Brien: Visions of Victorian Canada*, the first retrospective devoted entirely to O'Brien's integral position in Canadian art history. Curated by Dennis Reid, the exhibition will showcase 65 watercolors, 19 oils and several sketchbooks, on loan from major private and public collections, including that of Her Majesty the Queen. The show will travel to the National Gallery of Canada in Dec., the Vancouver Art Gallery in March 1991, and the Musée du Québec in May 1991. *Debbie Ross*



Below: Lucius O'Brien
Mount Hermit Range 1887
Watercolor
14 x 20 in.

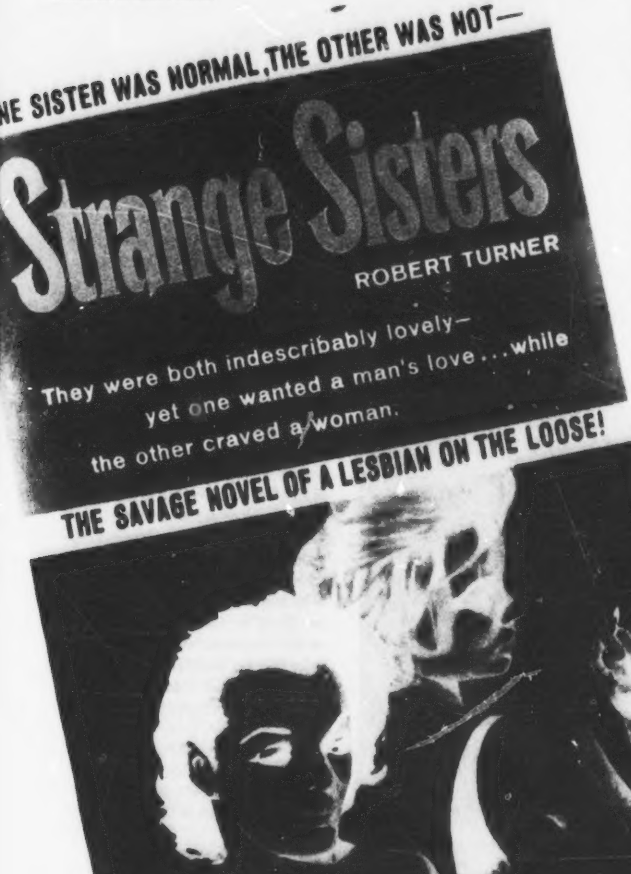


Above: Wyn Geleynse
We Never Knew her Past, Than Through Her Photos 1984
Brownie cameras, wood, fluorescent light, Ektachromes, Plexiglas
9 x 40 x 7 in.
Collection: Brenda Wallace

The Zone of Conventional Practice and Other Real Stories, an ambitious survey of contemporary photography, travels to Toronto in October. It is the last venue in a tour that has stopped in Montreal, Sherbrooke, Vancouver, St. John's, and Saskatoon. The sprawling exhibit spans two galleries, Gallery TPW and A Space, and runs from Oct. 20 to Nov. 24. In the show are 14 projects by Canadian photographers, curated by Montreal photographer and critic Cheryl Simon. The event is less an introduction to new trends in photography than a consolidation of principal themes current within photographic practice since the early 1980s. The works variously examine the function of narrative, interrogate histories of representational practice, advance feminist perspectives and intervene critically with the social terrain. As the title suggests, the truth value of photography is placed in question: there are other versions of the "real" than that which falls within the zone of conventional photography.

The exhibition brings to prominence the work of artists who have been actively engaged in contemporary debates within the field of photography and represention, including Cheryl Sourkes, Sylvie Readman, Robert Moore, Susan McEachern, Blake Fitzpatrick, Nina Levitt and Michel Campeau. Other participating artists are already familiar names outside the discipline of photography, including Angela Grauerholz, Jamelie Hassan, Raymonde April, Eldon Garnet, Sorel Cohen, Nicole Jolicoeur and writer Arni Runar Haraldsson.

Accompanying the exhibition is a substantial and well-produced catalogue, with reproductions of all the works in the show, as well as essays by Simon, Serge Bérard, Jean-Pierre Denis, David Hlynsky, Liza McCoy and Peter Wollheim.
Renee Baert

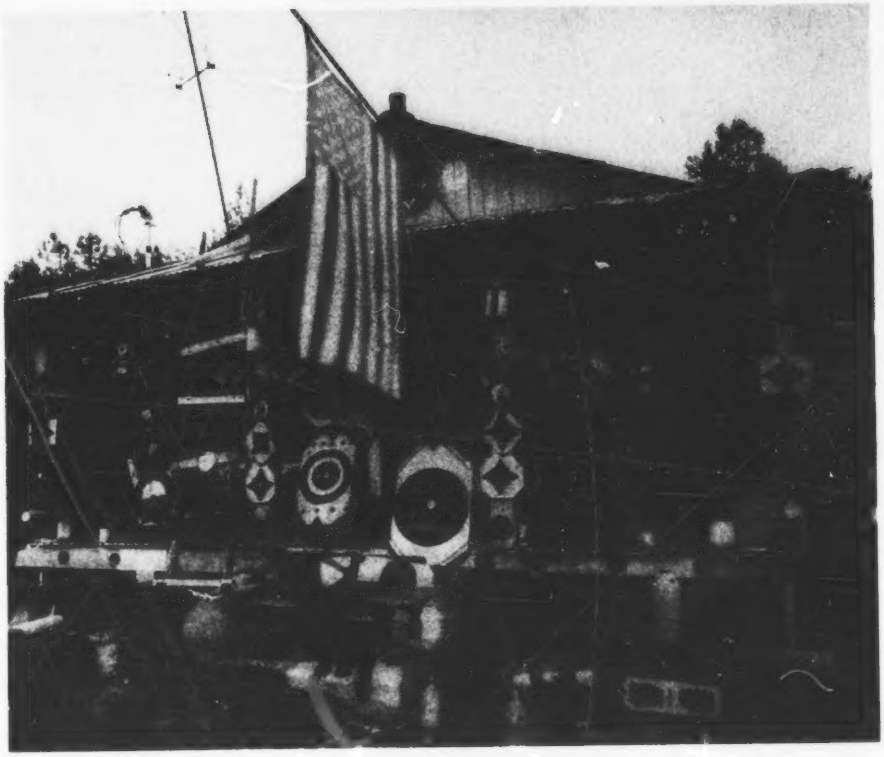

NE SISTER WAS NORMAL, THE OTHER WAS NOT—
Strange Sisters
ROBERT TURNER
They were both indescribably lovely—
yet one wanted a man's love . . . while
the other craved a woman.
THE SAVAGE NOVEL OF A LESBIAN ON THE LOOSE!

Left: Nina Levitt
Untitled from *Conspiracy of Silence* 1987
(original in color)
Courtesy: Toronto Photographers Workshop

Right: Jack Shadbolt, Feb. 1990
Photo: David Chaperon
Courtesy: Bau-Xi Gallery

In 1972, highly acclaimed West Coast painter Jack Shadbolt received the Order of Canada. In 1989, he became a Freeman of the City of Vancouver. This February, at the age of 81, his 44 new paintings sold out in 13 minutes at the Bau-Xi Gallery's dual-city shows in Toronto and Vancouver. Now Shadbolt is being honored with the prestigious Gershon Iskowitz Prize. The $25,000 prize is awarded each year by the Gershon Iskowitz Foundation, formed in 1985 by the artist a few years before his death, to recognize Canadian artists fulfilling Iskowitz's belief in the Canadian art experience. The first two recipients were General Idea and Gathie Falk. The selection committee, which included David Birkenshaw, Margaret Priest and Roald Nasgaard, made their decision based on Shadbolt's stellar lifetime achievements and his on-going devotion to the development of the visual arts in Canada.
Debbie Ross

FAST FORWARD

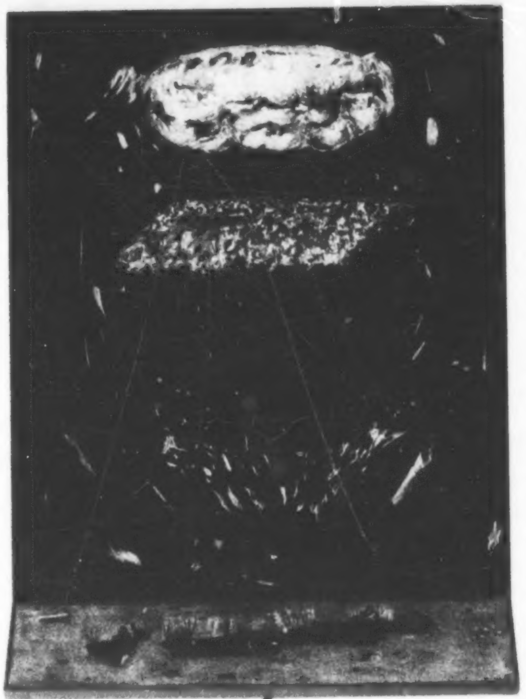


Above: Marcus Schubert
Yard Portrait of Billy Lemming, Trion, Georgia 1988
Copyright: the artist

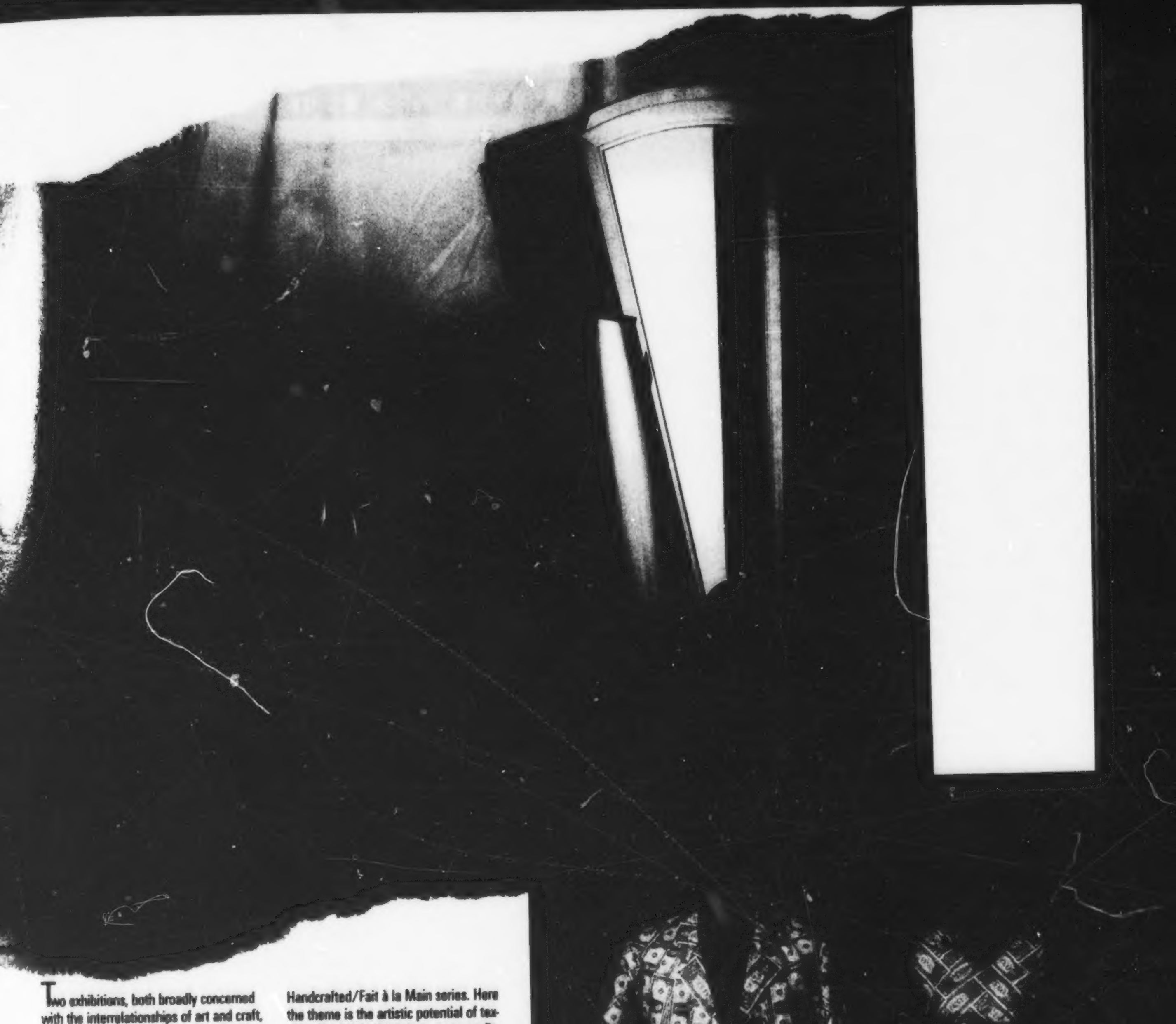
Each camera is a kind of collecting jar, trapping fractures of time and light, cataloguing the infinite forms of human vision for later analysis. And so the important artists in the medium have been those with an instinct for collecting the interesting specimen.

Marcus Schubert photographs the constructions of naive eccentric architects — Samuel P. Dinsmoor, creator of The Garden of Eden in Lucas, Kansas, for example — those human pack-rats who create some hybrid aberration of home and paradise out of the flotsam and jetsam of mainstream civilization. Setting up base camp at the outer edge of both society and sanity, these hermetic, tinkering artisans construct monuments to the itch of unfinished business itself, creating for themselves a trance of temporary time-lessness filled with fidgetful dreaming and compulsive labor. Schubert's camera points in awe at these mad edifices, forming a photographic anthropology of their strange builders and leaving us to conclude that eccentricity is merely the detailed blueprint of devotion, distraction and desire. Also implicit in Schubert's documentation of fantastic architecture is a delightful critique of the urbane, obsessive pragmatism of straight urban planning. *Visionary Environments* is at Gallery TPW in Toronto, Sept. 8 to Oct. 13.
David Hlynsky

At 62, Gathie Falk is one of the West Coast's most respected painters. This reputation came late, when she returned to painting in the '60s and '70s after becoming known for her work as a performance artist and maker of piles of ceramic fruit. Her new paintings, at the Equinox Gallery in Vancouver from Sept. 12 to Oct. 5, incorporate three-dimensional elements and go back to her sculptural concerns. Rumor has it that these new works are so dark, disturbing and powerful that her own gallery was nervous about showing them. Her earliest paintings, creepy crucifixions and demented banquets, unearthed for her 1985 Vancouver Art Gallery retrospective, demonstrate that Falk's first impulses were Expressionist. She has always had a larger and stranger vision than her domestic focus might indicate. An obsessive fascination with decay is evident in works from every stage of her career. Her lush, sticky surfaces and vertigo-inducing compositions add up to more than just a celebration of the ordinary. The new work is bound, we hope, to excite some controversy. *Scott Watson*



Left: Gathie Falk
There are 4 ships and a tug in English Bay 1990
(from *Hedge and Cloud Series*)
Oil on canvas
84 x 60 in.
Courtesy: Equinox Gallery



Two exhibitions, both broadly concerned with the interrelationships of art and craft, open this season in Toronto. *Dwelling* is a group show at the Neo Faber Gallery (Oct. 25 to Nov. 17) dedicated to "our domestic design equations," in the words of curator Donald Brackett. What visitors will see, by way of definition, are one-of-a-kind designs by Toronto furniture makers Michael Grace and Gord Peteran, an accomplished pair, together with textile yardage and charcoal drawings by Ingrid Bachmann (who also collaborated with Grace, doing the upholstery for one of his pieces of furniture), and sculptures on the theme of dwelling by Richard Mongiat. The gallery space will be arranged as an abstract living room, the idea being to heighten awareness of the esthetic potential of everyday necessities such as chairs and tables.

Bachmann, meanwhile, is the curator of *The Politics of Cloth: Selections from The Fabric Workshop*, an exhibition at The Craft Gallery of the Ontario Crafts Council from Oct. 17 to Dec. 2, which will tour the province for a year as part of the Council's Handcrafted/Fait à la Main series. Here the theme is the artistic potential of textiles. The Fabric Workshop, a non-profit institution founded in Philadelphia in 1977, invites artists from all disciplines to collaborate with master silkscreen printers, the results so far ranging from a sport shirt by Roy Lichtenstein to sheets and pillow cases on the subject of thermonuclear destruction designed by Robert Morris. Works by ceramist Jun Kaneko, architect Robert Venturi and sculptor Louise Nevelson from the Workshop's permanent collection of over 1,300 pieces will also be featured. It is hoped the show and the activities that accompany it will inspire a clone of the Fabric Workshop in Canada. *Adele Freedman*

Above: Michael Grace
Dining Room Buffet 1989
Rosewood, lacewood, silver inlay, silver details
6 ½ ft. x 6 ft. x 23 in.
Photo: Brian Becker
Right: Ken Dawson Little
Buck and Doe (The Bread Couple) 1987
U.S. $1 bills
Photo: Will Brown

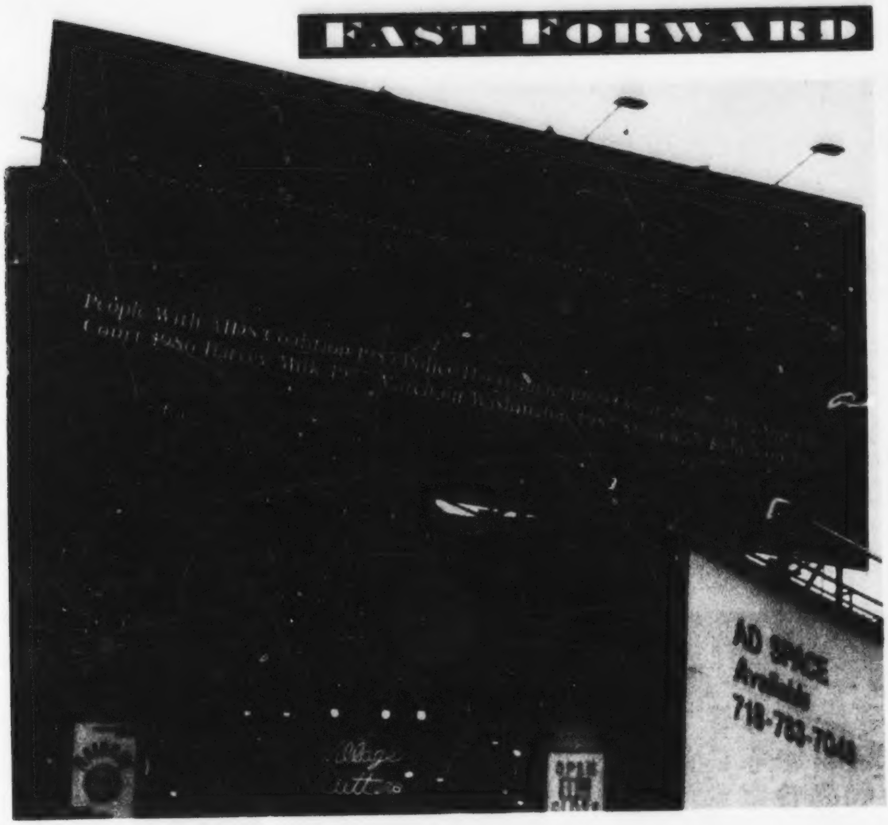
FAST FORWARD

Chilean-born, New York resident Alfredo Jaar presents his first major Toronto project in October at the invitation of Mercer Union in Toronto. Following such politically charged public works as *Rushes* (1986), sited in New York's Spring Street subway station, and *A Logo for America* (1988), a pixel-board display in Times Square, the photo-installation in Toronto incorporates large transparencies, both by Jaar and by local photographers. The work, typically, promises neither factual information nor escapist fiction. Jaar's photo-installations do not simply document a history of the oppressed; they stress the only possible way a First World audience can view the "other" — as obscured fragments that cannot be fully comprehended. In Jaar's previous work, photographic images of domination and exploitation were made physically difficult to look at. With the photographs positioned away from eye level, distorted and reflected by thin strips of mirrored glass, or truncated within unusual frames, the very architecture of the work made it impossible to get an unmediated view of the oppressed. Yet the play of Jaar's fragmented images is not at the expense of meaning: the image of oppression is actualized as an issue within the viewer's world — the visual problematization of the oppressed becomes an analogue for the alienation endemic to First World culture. *Melony Ward*

Below: Christiane Cheyney
Continuum / 1990
Mixed media on wood
67 x 48 in.

From June 26 to July 14, 1990, Galerie Claude Lafitte filled its walls with the work of a dozen painting graduates from across Canada; a potentially risky undertaking for a commercial gallery. This, however, was the exhibition of finalists and winners in the Prix Claude Lafitte, a project that sponsor and Montreal art dealer Claude Lafitte feels passionate about. Strictly a non-profit show and competition to foster the growth of the visual arts, Lafitte hopes the exhibition will expand in 1991 to include American entries. This year's first prize of $1500 was awarded to Christiane Cheyney, a post-graduate of the Université du Québec in Montreal. At the conclusion of the show, 95 per cent of the work had been sold and 12 young artists had enjoyed their first big break. *Debbie Ross*

FAST FORWARD

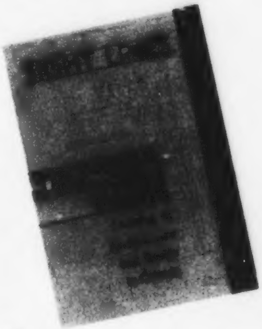


Félix Gonzáles-Torres
Untitled 1989
Billboard at Sheridan Square
18 x 40 ft.
Courtesy: Andrea Rosen Gallery

It is lamentable that Donald Moffett and Félix Gonzáles-Torres' show at the UBC Fine Arts Gallery in November will find an appropriate social climate. With Vancouver being renamed "Sodom North" by fundamentalists and the provincial government counselling celibacy to combat AIDS, these two New York artists' work is keenly apropos.

Moffett and Gonzáles-Torres use cool, pared-down means to take on the provocative alliances between sexual practices and power in language and representation. Their work combines information and imagery dealing with the marginalization of gay sexuality and the continuing pressure from conservative social agendas to censor speech and sexual life. Moffett's backlit cibachromes recycle text and images from pornographic videotapes. The results range from a blurred image of anal penetration made menacing by being overprinted with "I am the judge & jury here," to a piece consisting of the simple repetition of the word "harder" five times in circular units surrounded by fluorescent light. Gonzáles-Torres also uses text, stacking sheets of paper imprinted with political information and inviting viewers to take one away with them, or using a billboard in Greenwich Village to list dates and places resonant with the history of oppression and visibility in the struggle for gay rights.

For the Vancouver show, the two will be producing work together, focussing attention on the AIDS crisis and government homophobia. Collaboration is not new to them; both are involved in activist groups — Gonzáles-Torres with the New York artists' outfit called Group Material, and Moffett with Gran Fury, an 11-member group of AIDS activists. In conjunction with the exhibition, curator Scott Watson is arranging a Gran Fury AIDS project for Vancouver's transit system.
William Wood



Canada has done without a respectable and engaging journal in architecture or design since *Section A* stopped publishing in early 1986. In Toronto, there is Adele Freedman for compensation. Every weekend, the city's design community turns to her column in the Arts section of *The Globe and Mail* in order to see what has been praised, what has been panned and what Freedman's latest enthusiasm might be.

This fall, Oxford University Press publishes a selection of Freedman's essays written over the last decade in *Sight Lines: Looking at Architecture and Design in Canada*. There is always a danger in this kind of collection: does yesterday's newspaper commentary have any value today? In this case, the answer is, yes, more often than you would expect. This is probably due to the fact that Freedman's approach is inherently personal and romantic. And there is always drama in her championing of rebels and underdogs, especially those who subscribe to her own populist and artistic agenda.

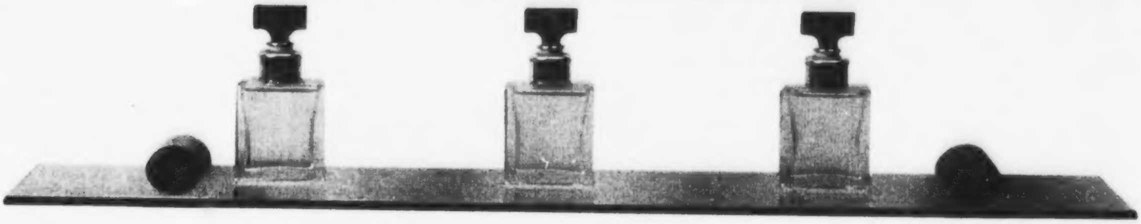
Beginning with an homage to Peter Dickinson, the British-born architect who created a particular kind of modernism in Toronto in the '50s and died young, Freedman reminds us whom we have lost in the past years with pieces on Ron Thom, Eric Arthur and John Parkin. There are also enthusiastic essays on many contemporary figures: among others, Andrée Putman, Michele de Lucchi and Frank Gehry (a Freedman favorite) are interviewed, their philosophies, careers and works examined. Even the extensive section on sites and issues is seasoned with salty portraits of the figures behind the projects and the guides for her various urban explorations. It is in the realm of the personal that this book excels. In a country that avoids heroes and heroines, that is a significant contribution.
Donald McKay

This fall, until Oct. 15, the Vancouver Art Gallery is screening the videotape (of a 16mm color film) *The Way Things Go* (1986-87), a half-hour essay on a chain reaction run amuck. A kitchen kettle wreathed in flames careens down a track and crashes into a brick, tipping its boiling contents; mechanical shoes walk down a ramp, cylinders roll down a ladder, and a tractor tire flips up and hits a table, which in turn catapults a container through the air — it's an entropic, Rube-Goldberg world which nonetheless feels like home.

The impressarios behind this mayhem are Peter Fischli and David Weiss, two Swiss artists with a genius for using everyday objects to drolly illuminate metaphysical conundrums. Since 1979, they've produced eclectic (at times boisterous) films, sculptural tableaux, assemblage, performance pieces, photographic series, and bookworks using materials as varied as sausages, old shoes, cheese and clay. About their efforts to show the dynamics of process and change, Weiss says the works involve an aspect of "breaking down, of failure, a certain kind of tension.... You could put words to them, like 'society' or 'family,' but it doesn't have to be labored." *Betty Ann Jordan*

Peter Fischli / David Weiss
The Way Things Go 1986-87
Video still from 16 mm film
30 min.

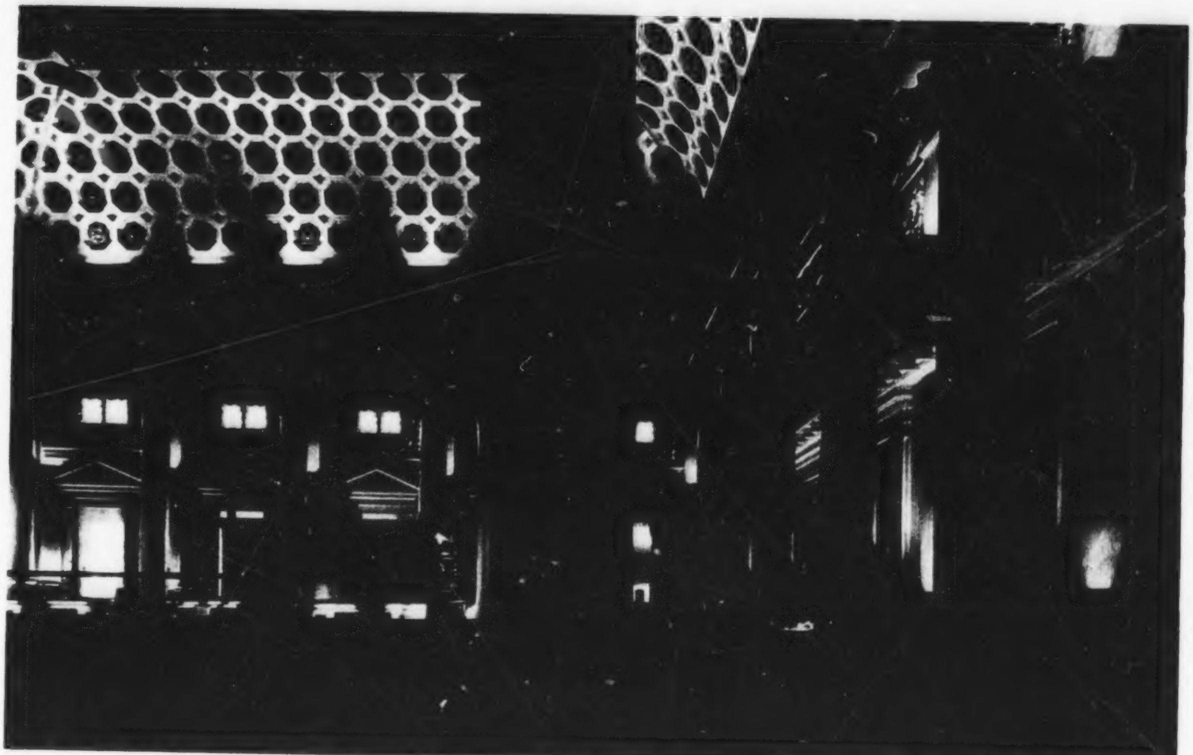
FAST FORWARD



Legitimation groups together three of Canada's most engaging artists: Jamelie Hassan, Anne Ramsden and Nell Tenhaaf. Curator Renee Baert's rationale for the exhibition, at the Contemporary Art Gallery in Vancouver from Sept. 7 to Oct. 6, is the legitimacy of questioning dominant modes of Western thought. The artists in this show all employ a dense mixed-media installation format to accommodate feminist reinterpretations seeking transformations of our supposedly neutral modes of thinking and knowing. Hassan's *Vitrine 448* (1988) explores anthropology field work to reveal how the discipline positions "other" women. Ramsden's urbane *Scent* (1989), a display of photos, perfume bottles, a lithograph, strips of mirror, postcards/text and labels, generates a critique of institutional collection, classification and exhibition practices. In Tenhaaf's *Species Life* (1989), discordant quotes on human existence are layered over a filmic series of computer images of a sci-fi DNA terrain to expose the fraudulent objectivity of science.

After Vancouver the show, which originated at Galerie Powerhouse in Montreal, travels to the Nickle Arts Museum in Calgary (Oct. 19 to Nov. 18), then to the London Regional Art Gallery (Jan. 18 to Mar. 3, 1991), and finally to Vu, Quebec City, in April. *Kitty Scott*

Anne Ramsden
Installation detail from *Scent* 1989
Courtesy: La Centrale (Galerie Powerhouse)



In architectural scholarship, the comparison of a particular building type over time sets out to develop the principles that govern the form of that type, even as it illuminates the differences from era to era. The technique is conservative, but it is easily comprehended, bringing a subtler understanding of architectural issues to a lay audience. With the right material, such a study can be an elegant and wonderful thing. So it is with the photographic exhibition *Money Matters: A Critical Look at Bank Architecture*, on view at the Canadian Centre for Architecture in Montreal this winter.

Organized by Anne Tucker, curator of photography at the Houston Museum of Fine Arts, in association with Montreal-based architectural historian Susan Wagg, *Money Matters* consists of over 170 contemporary photographs specially commissioned from 11 U.S. and Canadian photographers. Beginning with the First Bank of the United States, designed by Samuel Blodgett in the 1790s, the exhibition includes over 50 others throughout the U.S. and Canada by such architects as Darling and Curry, and Mies Van der Rohe.

The exhibition comes complete with a catalogue published in association with McGraw-Hill Inc.: it includes 64 duotones and 60 color photographs, an extensive historical survey by Susan Wagg and critical essays by Brendan Gill, Robert Nisbet and Anne Tucker. The exhibition is at the CCA Nov. 14 to Feb. 24, 1991, then travels to the Vancouver Museum, the National Gallery of Canada and the Royal Ontario Museum in Toronto. *Donald McKay*

Banking Hall, Bowery Savings Bank
NYC, New York, 1893-95
Architects: McKim, Mead & White
Photograph: Len Jenshel

FAST FORWARD

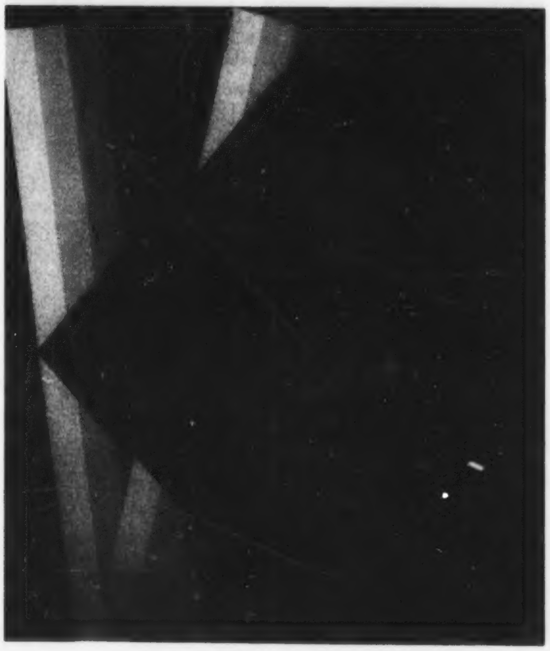
At the core of Allyson Clay's painting lies a query into traditional systems of representation in relation to real experience. Over the years, this Vancouver-based artist has manoeuvred away from figurative imagery, paused at gestural abstraction and then moved on to geometric configurations accompanied by deadpan texts.

Clay has expanded upon this technique with a series of diptychs showing at the Southern Alberta Art Gallery in Lethbridge from Sept. 8 to Oct. 14, and at Costin & Klintworth Gallery in Toronto from Nov. 10 to Dec. 1. Square panels are covered with *faux* surfaces that mimic architectural materials such as marble, granite and gold leaf, then are coupled with details of skies taken from 19th-century landscape paintings. Superimposed upon the paintings are fragments of text that touch on mundane moments but suggest larger, unknown stories.

The convergence of these elements invites a number of interplays. The stone patterning, for example, apes the decorativeness of some abstract painting. On the other hand, formulaic genres of representation are demonstrated by the repeated literalism of the painted skies. Clay leads us to understand the representation of nature as an image or material that is "condensed and formatted by culture." Yet such seemingly cold analysis is upset by her evocative texts that not only accommodate the subjective role of the artist within the process of making art, but also within the construction of cultural readings. ***Keith Wallace***

Above: Allyson Clay
(Working drawing) *Traces of a City in the Spaces Between Some People* 1990
Watercolor on paper, xerox on acetate
12 x 24 in. Photo: Bill Cupit
Courtesy: Costin & Klintworth Gallery

Below: Michael Morris
Untitled 1990
Oil on canvas
Courtesy: Evelyn Aimis Gallery



Michael Morris was a leader of Vancouver's avant-garde in the '60s and '70s who went on to become one of Canada's most important artists — though he no longer lives here. He moved to Berlin in 1981, a refugee from Canada's crushing puritanism, entrepreneurial manners and suspicion of artists. His cynical, jazzy stripes and color bars put him in the forefront of pop abstraction in the '60s. He turned to performance and video in the '70s, and was involved with Image Bank, *File* magazine and the beginnings of General Idea and the Western Front along the way, before returning to painting in the '80s. He began his current series of ambitious abstract ("very Berlin") paintings in 1987, and was mostly concerned with light and architecture when the Montreal Museum of Fine Arts (where Morris and Glen Lewis installed a cow as art in 1971) sent him photographs of a restored 1968 *Letter* painting. These large triptychs incorporating mirror, Plexiglas and panels of stripes had been part of Morris's questioning of narcissism and culture. His central proposition was *The Problem of Nothing* (1965), a series in which painting was the source or solution. The grey-scale was the emblem of these paintings and it has returned in the new work.

These works, painted over the past year, are at the Evelyn Aimis gallery Nov. 22 to Dec. 22. Sensuous and witty, Morris makes neo-geo (a term he never applies to his own work, though he is certainly a rarely acknowledged forefather of the movement) sexy and defiant. The paintings are all surface and light — arguments for communality, elegance and kindness. ***Scott Watson***

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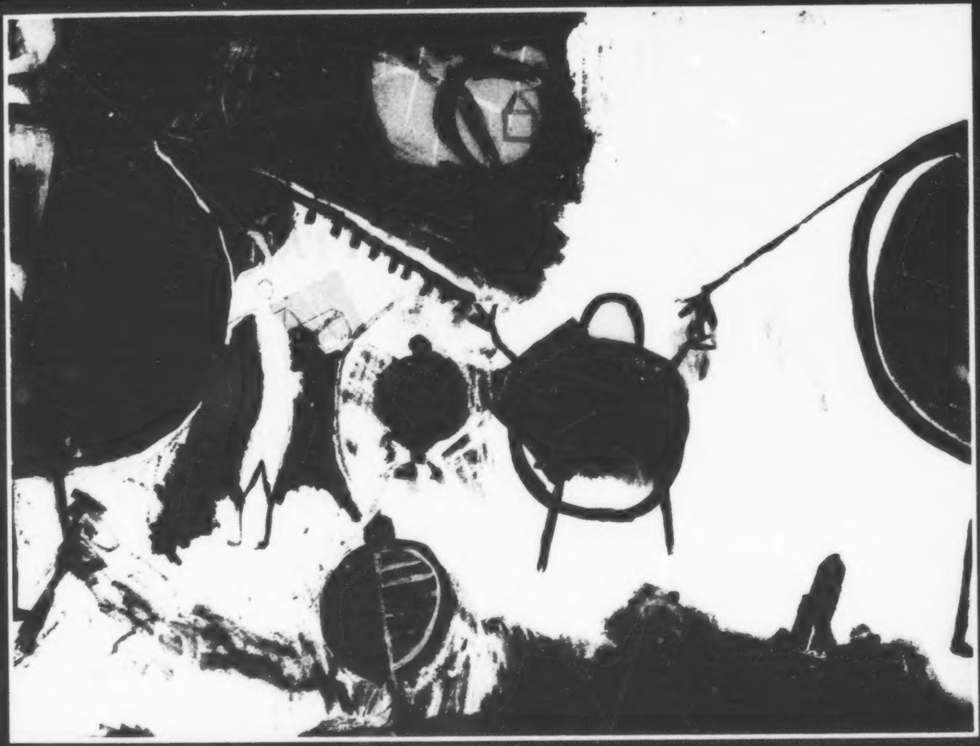

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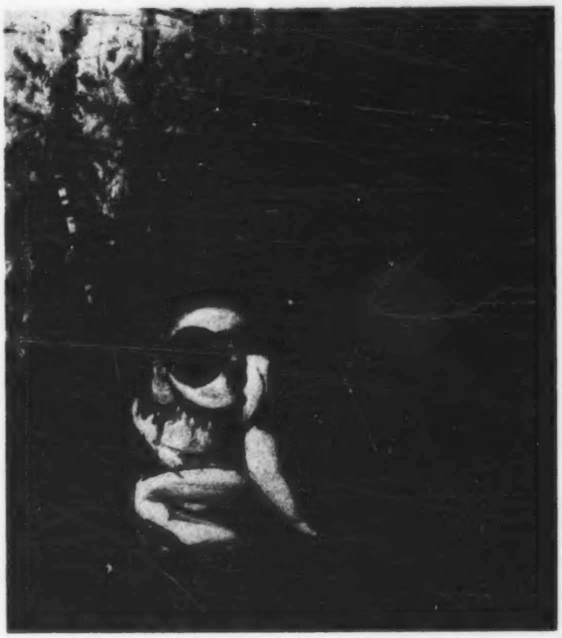

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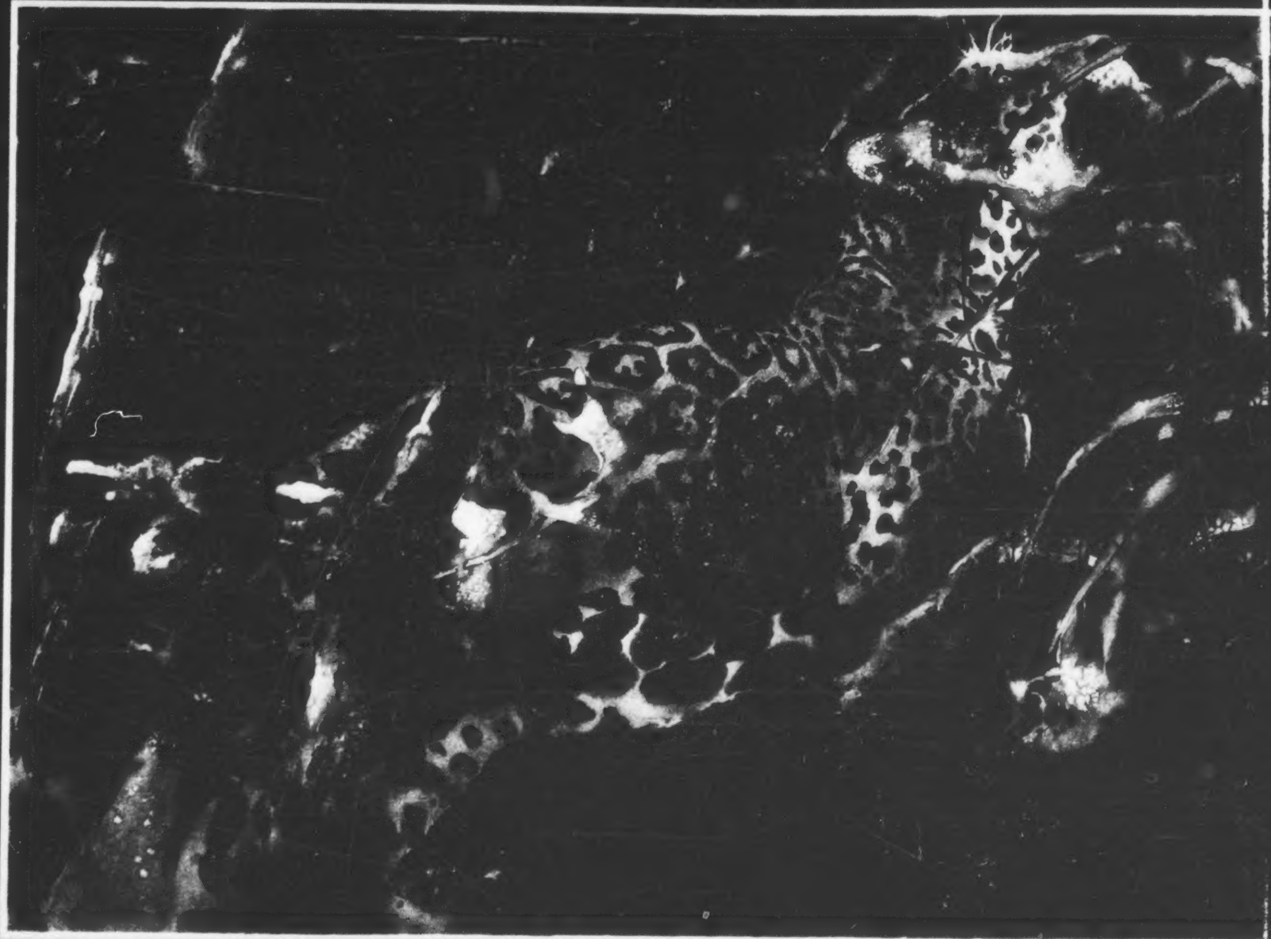

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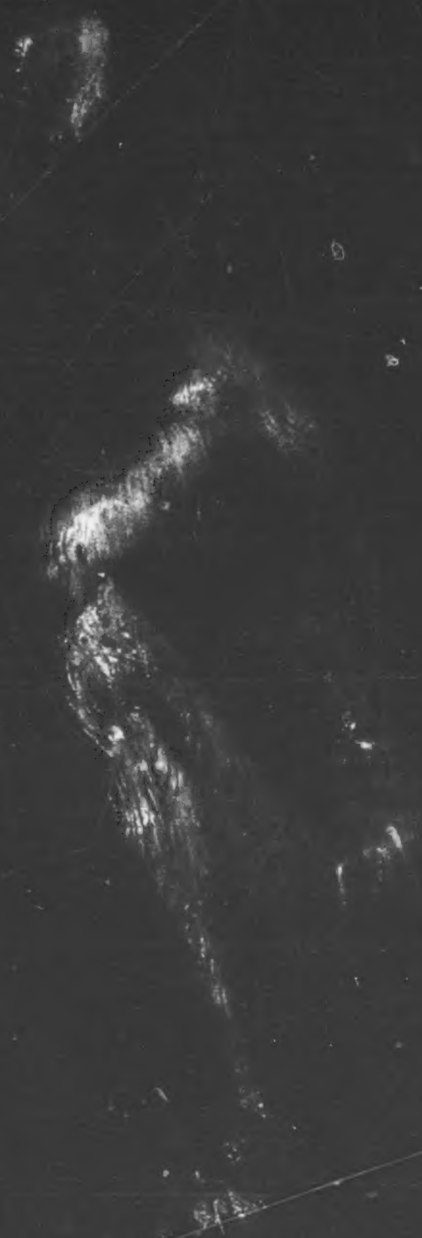

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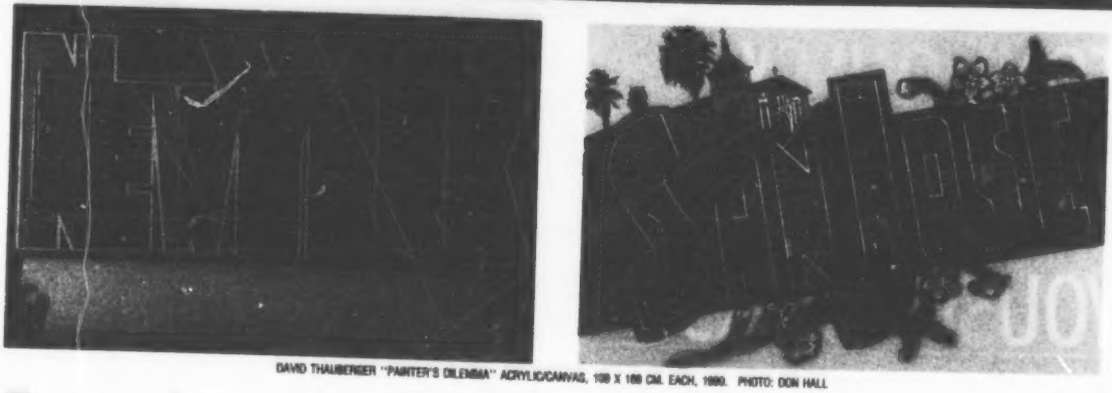

DAVID THAUBERGER ''PAINTER'S DILEMMA'' ACRYLIC/CANVAS, 109 X 169 CM. EACH, 1990. PHOTO: DON HALL

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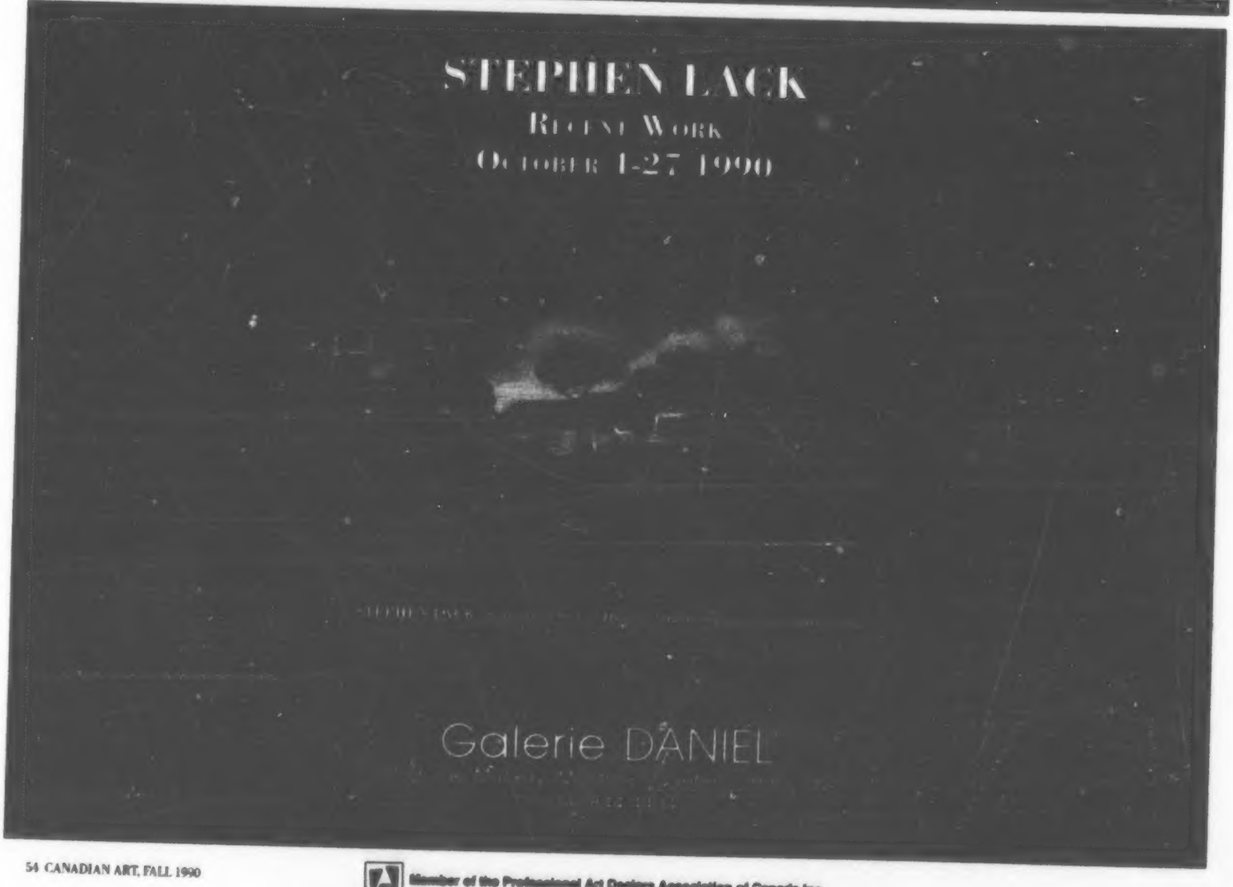

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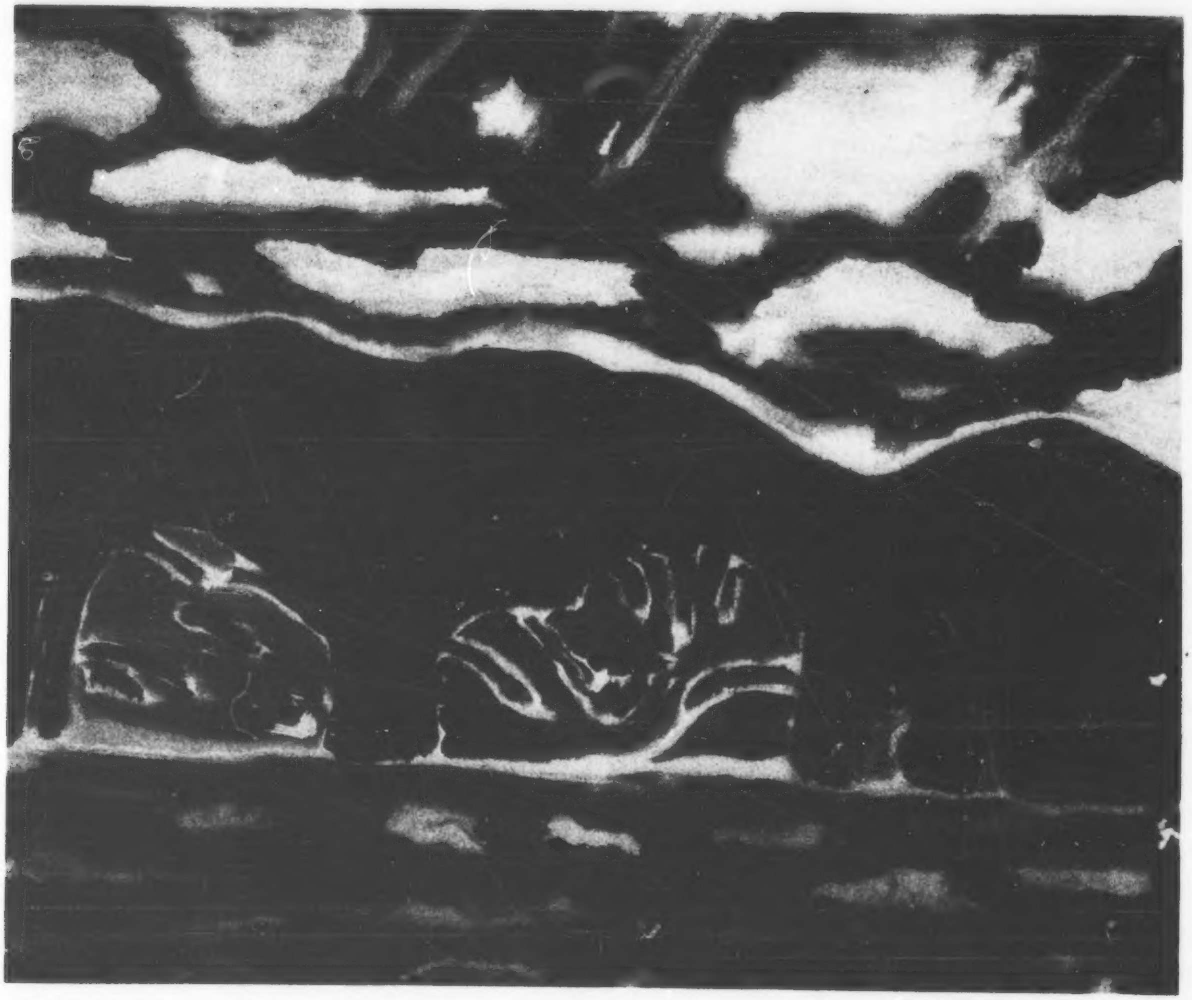

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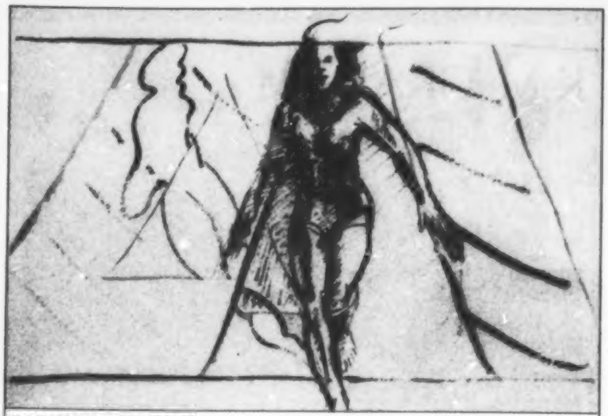

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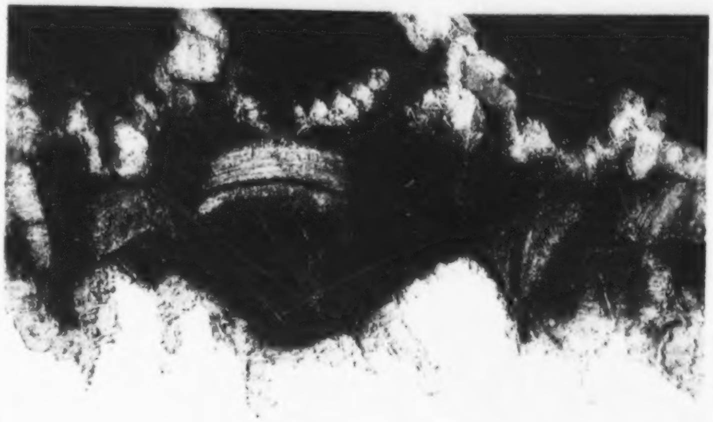

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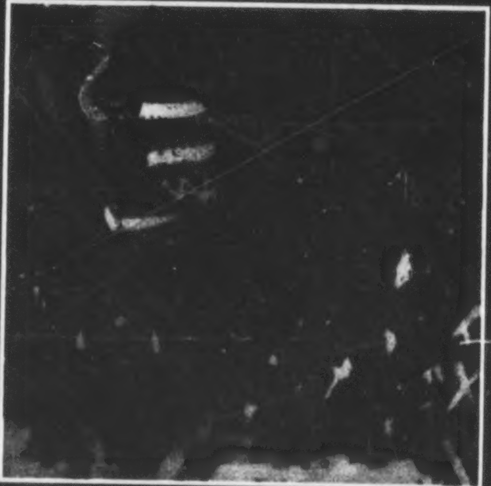

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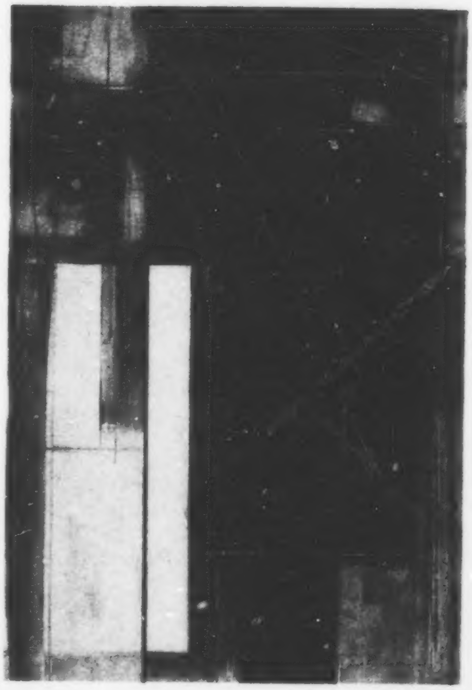

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JOSEPH PLASKETT, oil on canvas 1990

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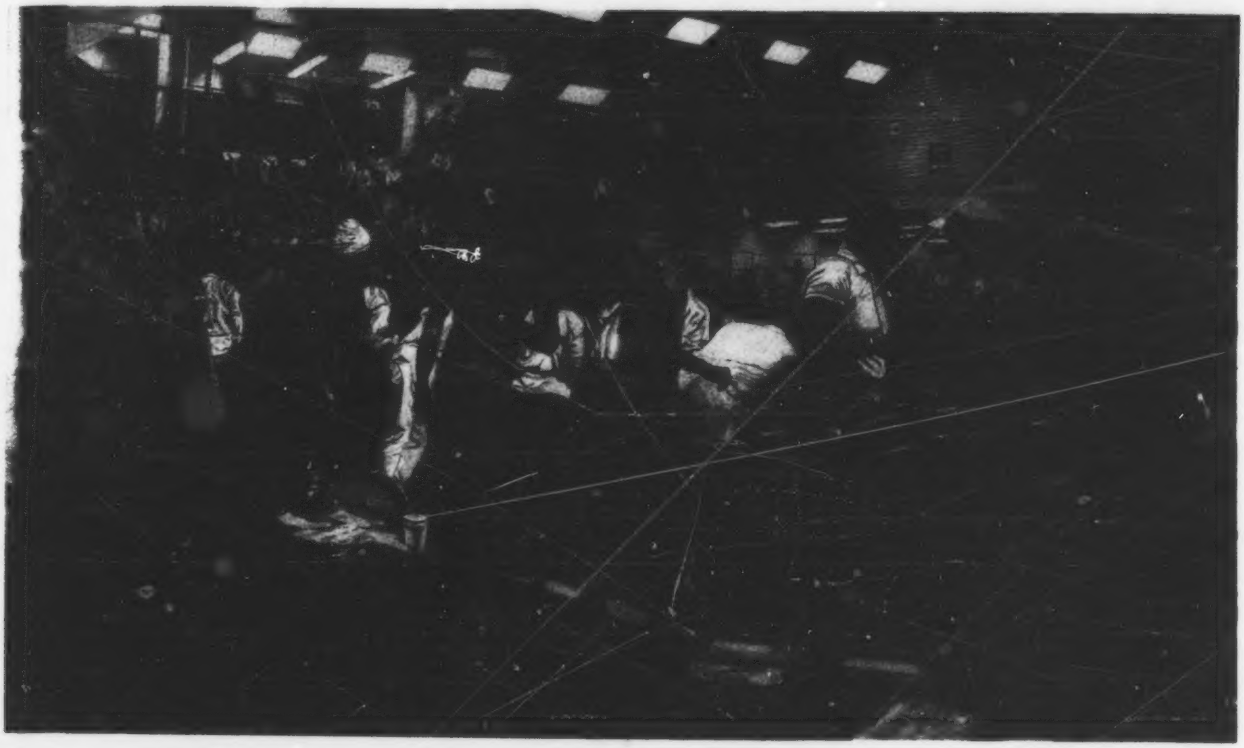

Susan Tooke Crichton, Swim Meet, acrylic on canvas, 35 x 59 in.

Born and raised in New Jersey, Susan obtained her BFA degree at Virginia Commonwealth University in 1972. Later she studied for her Masters in Media Studies at the New School for Social Research in New York City. In 1980 she moved to Canada to pursue her career as an artist. Susan likes to place life-sized figures in the foreground of her paintings, necessitating a large format and creating a dramatic depth of field. The subject matter of her canvasses is often cropped to achieve a feeling of extension beyond the confines of the frame. While her work is representational, the surface quality of her art creates a distinctly two-dimensional feel. Susan has executed several major murals, including one currently underway in Seattle, Washington.

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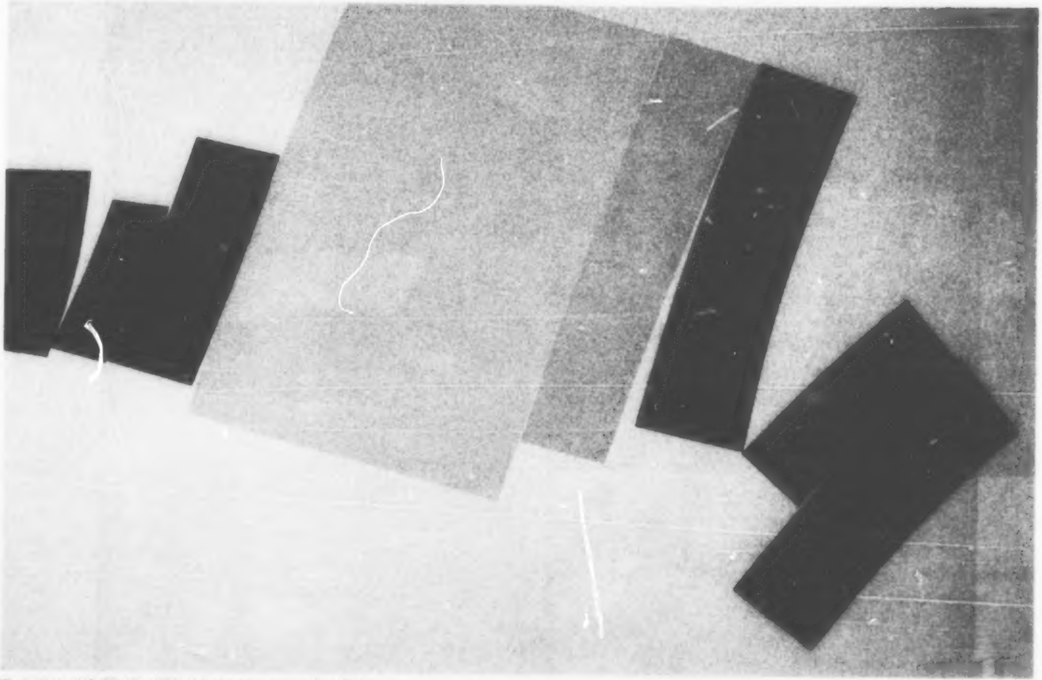
"PAINTINGS OF THE 60'S"



illustrated: "AC-69-10", 1969, Acrylic on canvas, 60 x 92 ins.

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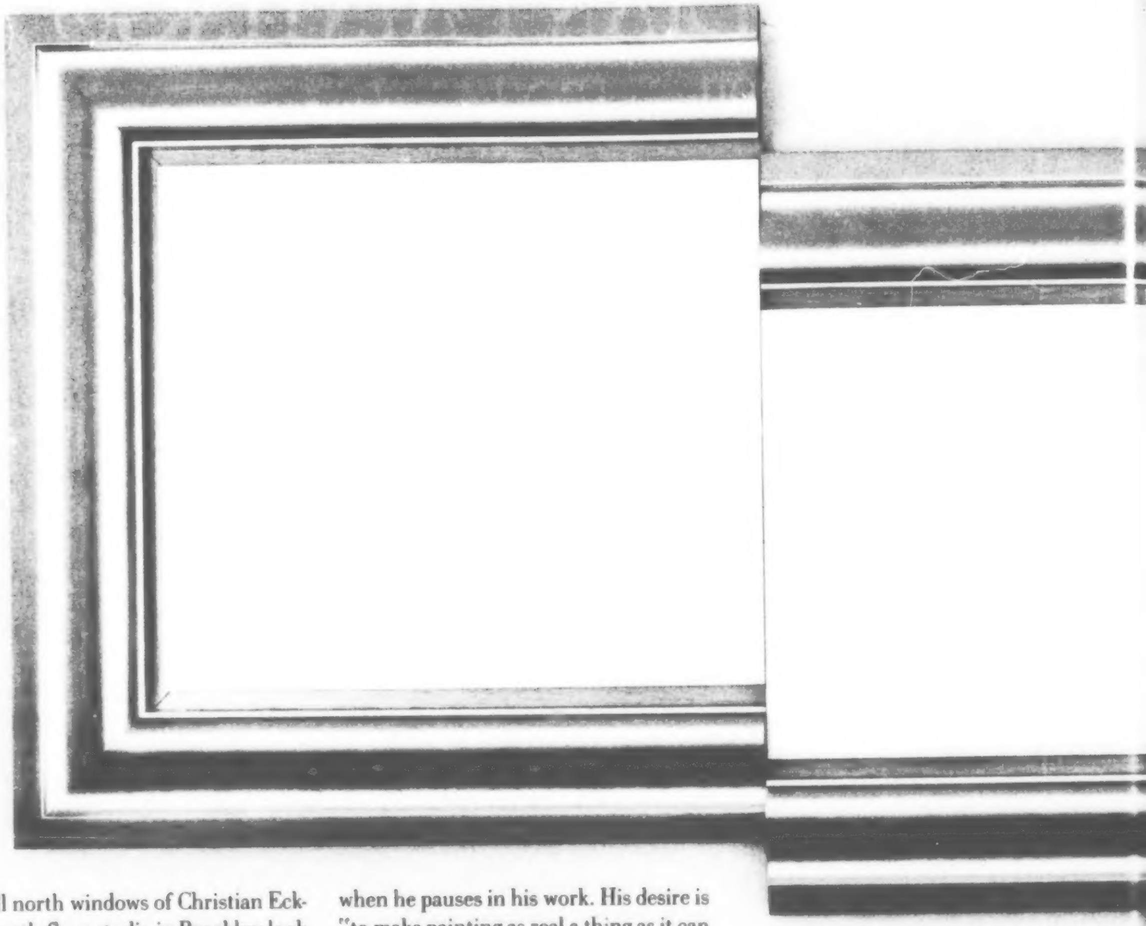


White Painting # 621 1990
Formica, wood, gold leaf
90 ½ x 42 ½ in.

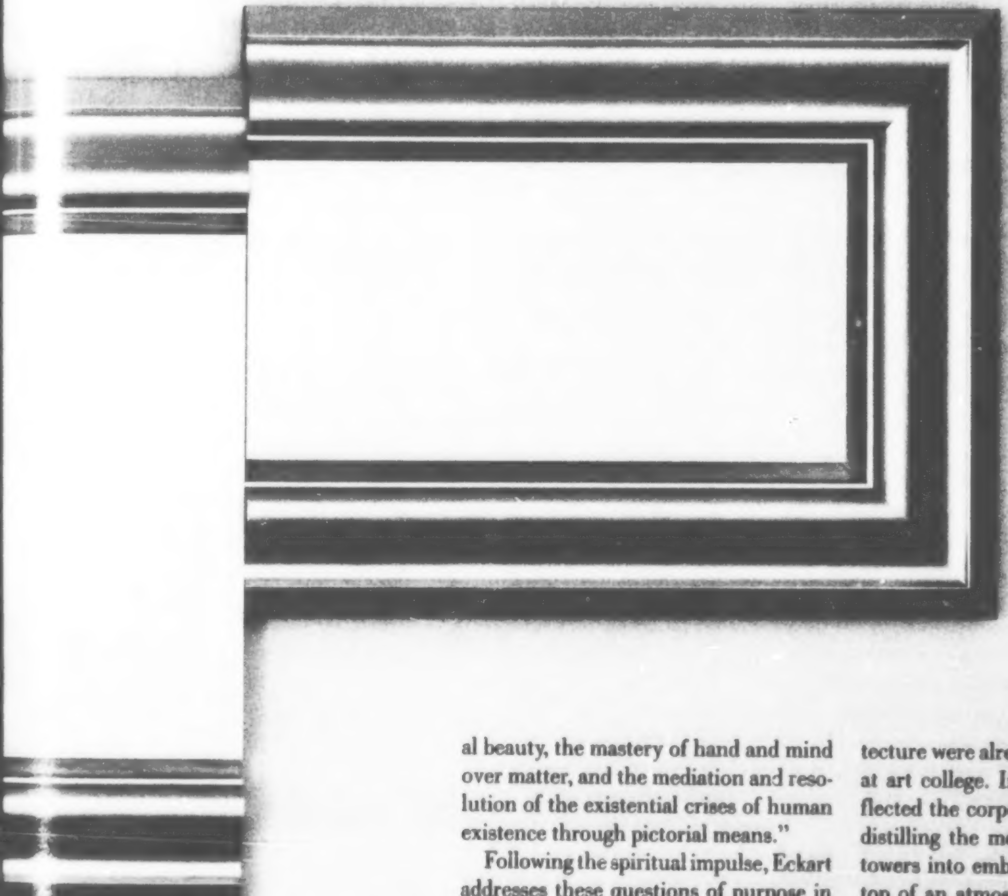
The tall north windows of Christian Eckart's fourth-floor studio in Brooklyn look onto an open plaza at the edge of a business district, where roads converge to reroute traffic coming off the Williamsburg Bridge. On the street, pedestrians, some dressed in the black, flat hats and suits that identify the Hassidim who once characterized the neighborhood, now mixed with Hispanics and artists, hurry about their business. Manhattan is a quick subway ride away from this border territory. The near landscape unfolds in rows of tenements and commercial buildings, softened by the domes of a neo-Renaissance savings bank and a neo-Classical magistrate's court turned into a Ukrainian Orthodox cathedral that's no longer in use. Yet from the other side of the East River, the Empire State Building dominates the landscape, rising like a spire. Neither the contradictions of the urban scene nor its architectural symbolism are lost on the artist when he pauses in his work. His desire is "to make painting as real a thing as it can be," a thing connected to the world.

Eckart, a 31-year-old artist from western Canada, has lived and worked in Brooklyn since 1984, the year he graduated in sculpture from the Alberta College of Art in Calgary and moved to New York to study at Hunter College, where he completed his MFA degree in painting in 1986. His career, though he considers himself an emerging artist, has brought him remarkable success and international recognition in a very short time. But from the moment he arrived in New York, Eckart was aware to a heightened degree of his privilege as a young, white, heterosexual male enjoying good health among the unempowered others he encountered every day. This self-conscious perception has affected both his thinking and his work, especially as he began to relocate himself as a social being and an artist.

The work he has undertaken is a conceptual and philosophical project, what Eckart calls "meta-painting," that is, painting about painting. His research is informed by the history of art, the history of architecture and the historical relation between them. He does not paint paintings in the modernist tradition that sanctifies the subjective gesture; he builds them. His "paintings" are constructed objects; their materials are tied to the world: gold leaf, Plexiglas, Formica, enamel and latex paints, birch plywood, pine, poplar, mild steel. His colors are readymades, selected from paint charts and plastic chips; the saturated

PAINTING IN THE WORLD

THE WORK OF CHRISTIAN ECKART/BY NANCY TOUSLEY



hues people wear, use in their houses, choose in cars and respond to in other objects such as art works.

Still, rather than a post-modernist, Eckart sees himself as a post-formalist working within, reassessing, conserving and, perhaps, liberating a continuous eight-century-old tradition of painting that begins in the religious art of the Middle Ages and extends through the Renaissance and the Romantic tradition to the monochrome painting of the 20th century. Within its various forms, he believes, there are fundamental functions, which he cited in a statement written in 1989: namely, "the conveyance of sensual beauty, the mastery of hand and mind over matter, and the mediation and resolution of the existential crises of human existence through pictorial means."

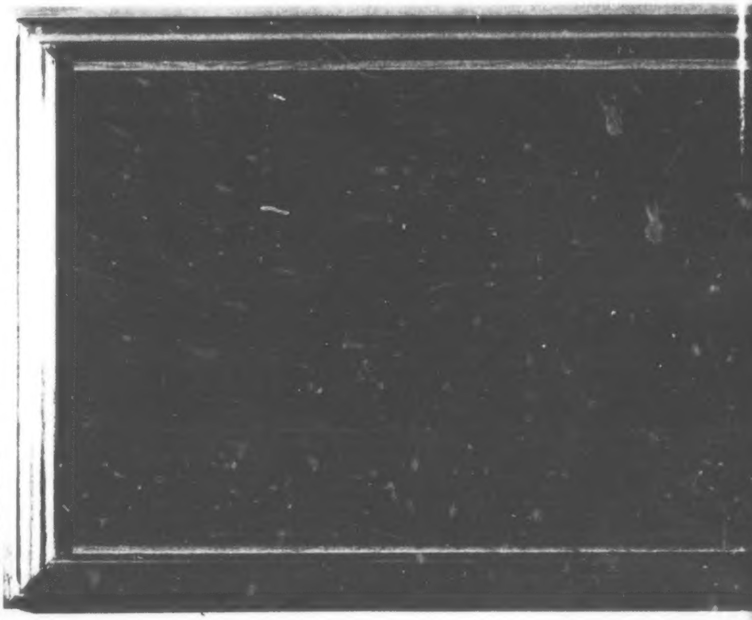
Following the spiritual impulse, Eckart addresses these questions of purpose in art and frames them in ways that distinguish him from other artists of his generation. His is not an appropriationist, a simulationist or a polemicist strategy. Predicated on painterly qualities, his vividly beautiful symbolic objects trace key formal elements of religious, Romantic and modernist paradigms in painting and synthesize and transform them into emblems of that to which they refer. As they disclose themselves and the implications of the underlying ideological imperatives they unveil, these symbolic objects or artifacts become a description of what Eckart deems a "Political Economy of the Sublime" inherent in the way "phallocentric society ritualizes the Void...."

The loci of power embodied in architecture were already of interest to Eckart at art college. In large drawings, he reflected the corporate skyline of Calgary, distilling the modernist forms of office towers into emblematic outlines laid on top of an atmospheric ground inflected by grids of creases, scrubby marks, color washes and splatters of gold paint. The huge towers, which he watched under construction, seemed like "citadels" or "churches of capitalism." The vast western landscape surrounding the city was implied as an empty metaphysical space.

The focus of his thinking in New York turned from the symbolic architectural object in the landscape to a symbolic art object that refers to history and implies an architectural setting, therefore building a context into its own structure, in addition to the art work's other potential contexts in a commercial gallery, museum, collector's home, office building or boardroom. The change came about in 1985 after an intense period of reading and thought Eckart has said might be the most important six months of his life. Simultaneously, he began to work out ideas for two series of paintings — *A.A.Z.* and *Odyssey* — which contain the nascent state of everything that follows.

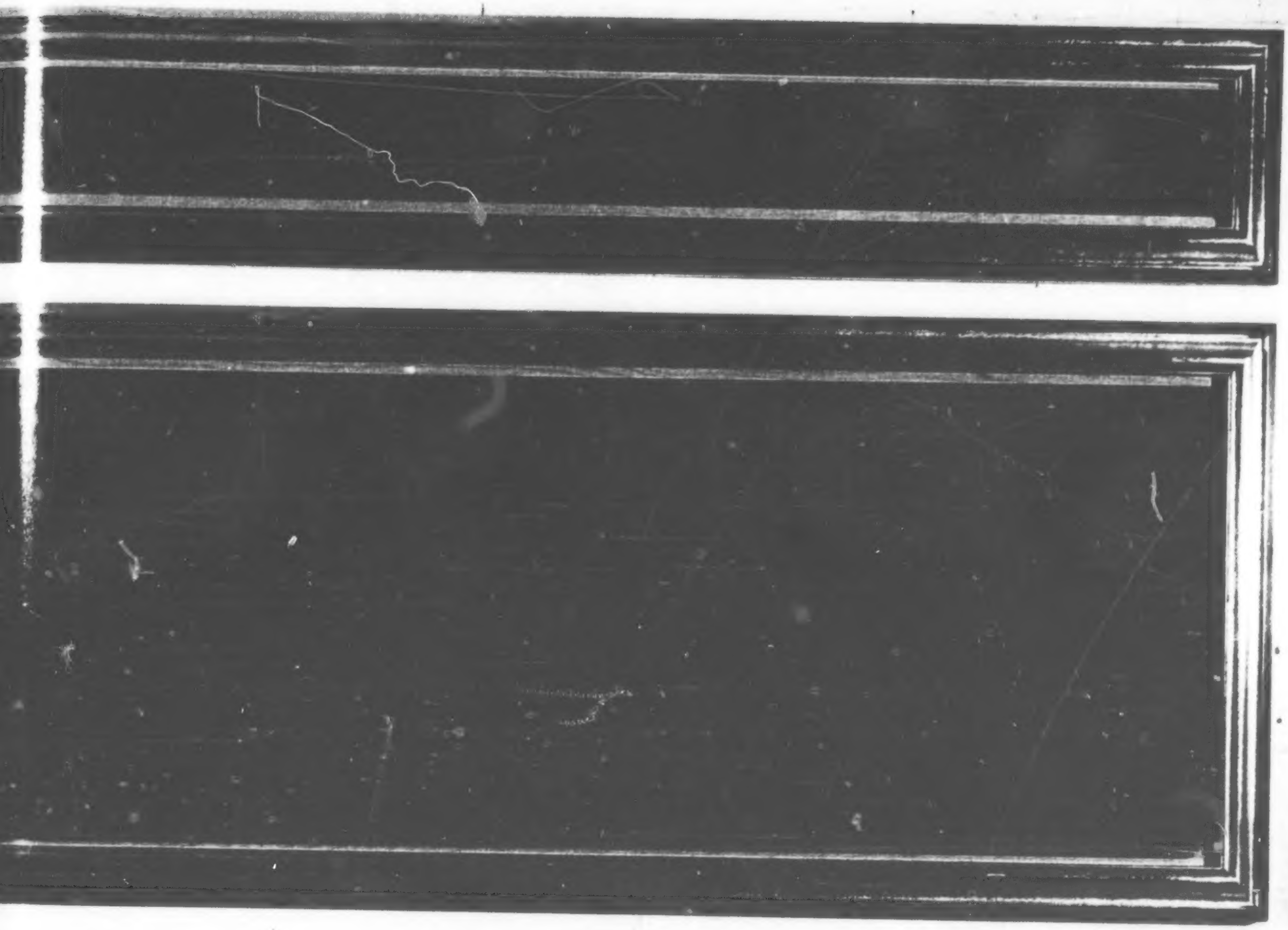
He began by asking basic philosophical and critical questions — "what is painting, how does it work, from where does it assume its authority, and in which ways does the culture utilize and/or exploit it?" To answer them, he looked to great art of the past, what many would deem "real" art, identified with European churches, palaces, great houses and museums; and to the history and criticism of modernist abstraction, following from the Northern Romantic tradition of the Sublime. He asked himself, "What is it about a young, white male in the 20th century that makes me want to deal with that expression?" It was, he concluded, "the male need to understand existence in terms of abstractions," which arose from alienation and confronted the Void, seeking to describe a post-enlightenment God or to give purpose to male existence. It struck a power chord resonant with mastery, authority and institutional ideology. "So there was that next step to go," Eckart says, "not to participate in it, but to try to deal with it or about it," while acknowledging his complicity and examining his artistic genealogy.

Gradually, Eckart reduced painting to a physical object with two elemental parts: a surface and a frame. The surface could be interchangeable; the frame, whether or not it were physically present, would exist as an architectural reference within the work or in the work's actual setting. The frame would be the context. His desire was to make a painting whose components netted out at zero in a formal reading fraught with contradictions, although the end result would be a sensuous, physical object: a "painting" emblematic of "everything or nothing." The object could be consumed; the ineffable subject it symbolized could not be. He began the first series in 1986 and entitled it *A.A.Z.*, standing for Approaching Absolute Zero. The *A.A.Z.* paintings are unframed, shaped panels with overall surfaces created in two layers. The under layer contains scraps of heavy brushstrokes, seemingly random, fragmental trailings that result from modeling gel medium rather than gesture and touch.



On top, the regular application of thin sheets of gold leaf fits the impasto like a skin imprinted with a grid. An *A.A.Z.* painting's luminosity, a primary esthetic value in medieval art, threatens to dematerialize it. But light striking the gold throws the brushstrokes into relief, emphasizing their rote articulation and their failure to coalesce. Each stroke is reified and embalmed, its activity emasculated, by its transformation into a precious, meaningless thing. At the same time, the *A.A.Z.* series invokes the golden fields of altar pieces framing Madonnas and Christs, the Cubist/Minimalist grid, the Abstract Expressionist gesture, the shaped canvas, and the secular Void of the monochrome painting.

Working in series allows Eckart to research the concept of meta-painting from shifting points of view, while concentrating on the constant object of study. He is, in effect, constructing a model for problem-solving grounded in the re-evaluation of prior, accepted (if not canonized) painting practices and, looking beyond art, in science historian Thomas S. Kuhn's paradigm theory advanced in his book *The Structure of Scientific Revolutions* (1962; 2nd edition 1970). An existing paradigm is overthrown, Kuhn suggests, only when "the professional community has re-evaluated traditional experimental procedures, altered its conception of entities with which it has long been familiar, and, in the process, shifted the network of theory through which it deals with the world." Eckart's long-term goal seems no less than to accomplish this within his own work. The model he has chosen is open-ended — a matter of dynamic



Odyssey (red & silver) # 3 1986
Aluminum leaf, wood, Plexiglas
9 ft. x 4'10 in. overall

cycles, rather than recyclings, which optimistically embrace the possibility of formulating a new image of painting.

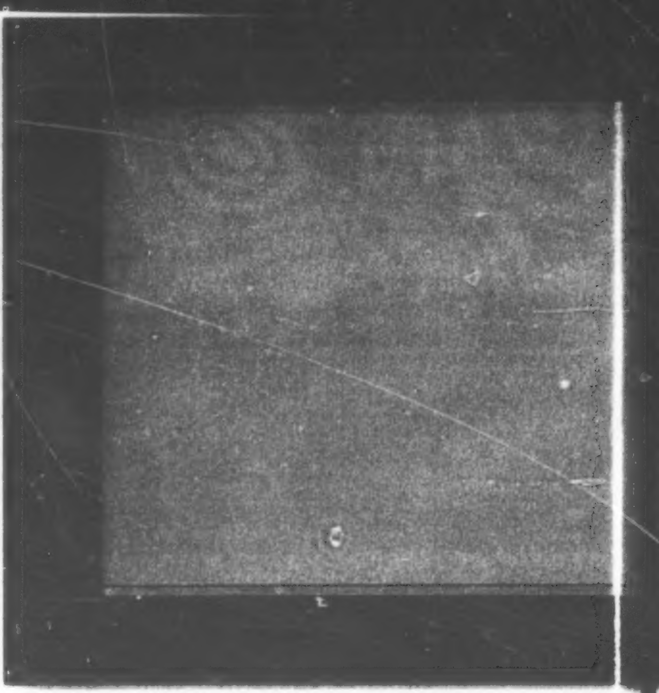
The first paintings of the *Odyssey* series, the next to be realized, introduce the frame as a physical device that delimits a painting's surface and accords the art work a privileged position amid its surroundings. Moreover, in this series, the frame fractures continuous pictorial space and any notion of perspective. The *Odyssey* paintings each consist of three parts, framed rectangles of varying dimensions and proportions. The earliest have monochromatic Plexiglas surfaces, which invite and retard projection into an infinite space of depthless color, contained in gold- or aluminum-leaf frames. The later, huge *Odyssey (Diptych Variation)* paintings, with two-color Formica surfaces and enamelled frames, refer to sublime panoramic landscapes and their connections to geometric abstraction. In either case, when regarding the whole, point of view zooms back and forth as space expands and contracts, advances and recedes, refusing to settle into the rational coherence of, say, a metaphysical landscape by Caspar David Friedrich or even a Whistler nocturne. Nonetheless, an *Odyssey* painting embodies the "all in one, one in all" concept of the Trinity in its discontinuous space. Eckart describes it as "a kind of quantum space, subatomic and super cosmic."

In each series, each a disavowal of the individual masterwork, Eckart deconstructs and conflates diverse aspects or genres of painting. The small works of the *Detail Painting* series, concurrent with the *A.A.Z.* and *Odyssey* series, begin to exploit the religious context of the frame. Heavy gold-leaf mouldings set off gold-leaf panels of reified brushstrokes that could be details from *A.A.Z.* paintings. These objects are like icons and reliquaries. They refer as well to connoisseurship that identifies a master by his hand. A lustrous *Detail Painting* transforms the artist's mark into a fetish object, equating it with both art market exchange-value and the spiritual use-value a religious icon or reliquary might have for a believer.

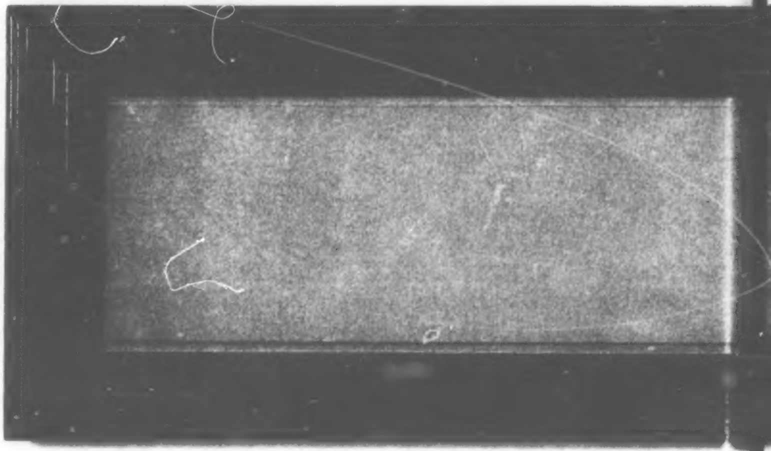
The *White Painting* series is even more iconoclastic in its reference to a tradition extending from Malevich and Mondrian to Robert Ryman and Piero Manzoni. Here it's as if Eckart has taken various sized paintings with white, textured Formica surfaces and gold-leaf mouldings and cut each one through vertically into several slices; then reassembled them without regard for synchronous alignment of the mouldings. Sections within one *White Painting* appear erratically to expand, contract, elongate, push out, recede or inch at staggered speeds up a wall. The crucial formal elements of the white monochrome, the delimiting edge and the seamless picture plane are ruptured dramatically. A *White Painting* transfigures the blank, essential purity and potential infinitude of the white monochrome, turning it into both a finite shattered body yearning for reunion with its ideal *and* a parody of idealized nothingness.

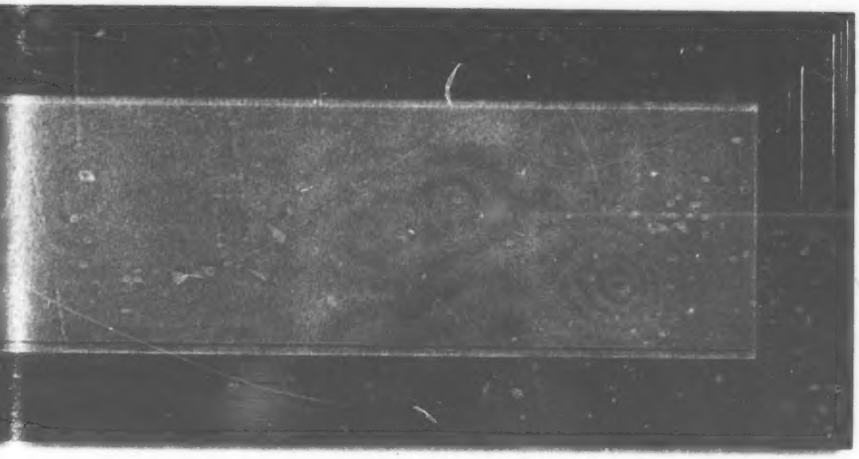
The body, Eckart's constant reference point, becomes synonymous with the body of a painting in the *Andachtsbild* series, in which the works are all scaled to the human body. Eckart began the series in 1987, naming it for the devotional images commissioned by wealthy patrons for private worship. The eccentric shapes of these large paintings refer to the crucifix. On his first visit to the Cloisters in 1984, Eckart discovered *The Cimabue Crucifix*, a catalogue documenting the restoration of the Santa Croce crucifix damaged in the Florence flood of 1966. Subsequently, he produced *The Cimabue Restoration Project* (1986), comprising all 80 of the catalogue plates, overlaid with gold and silver bars of Letra-Line and laminated in plastic. Catalogue photographs of the body of Christ, damage to the crucifix and details of its construction offered a deconstruction of the icon. This key, and the ritual resanctification of the art object attending its conservation and international exhibition, enabled Eckart to focus several ideas in the *Andachtsbild* series, a primary one being the spiritual currency of the icon as a means of gaining access to the Divine.

Eckart's *Andachtsbild* crosses are both empty and full. They are empty in relation to the crucifix and, certainly, to the Cimabue with its sensual, curvaceous Christ superimposed on the rectangular architecture of its cross. Like Ad Reinhardt's black paintings of the 1950s and '60s, the *Andachtsbild* paintings unite the monochrome painting, the shape of the cross and the internalized form of the human body to materialize a transcendental ideal.



Odyssey (Diptych Variation) # 108 1988
Formica, enamel, wood
117 x 93 in. overall

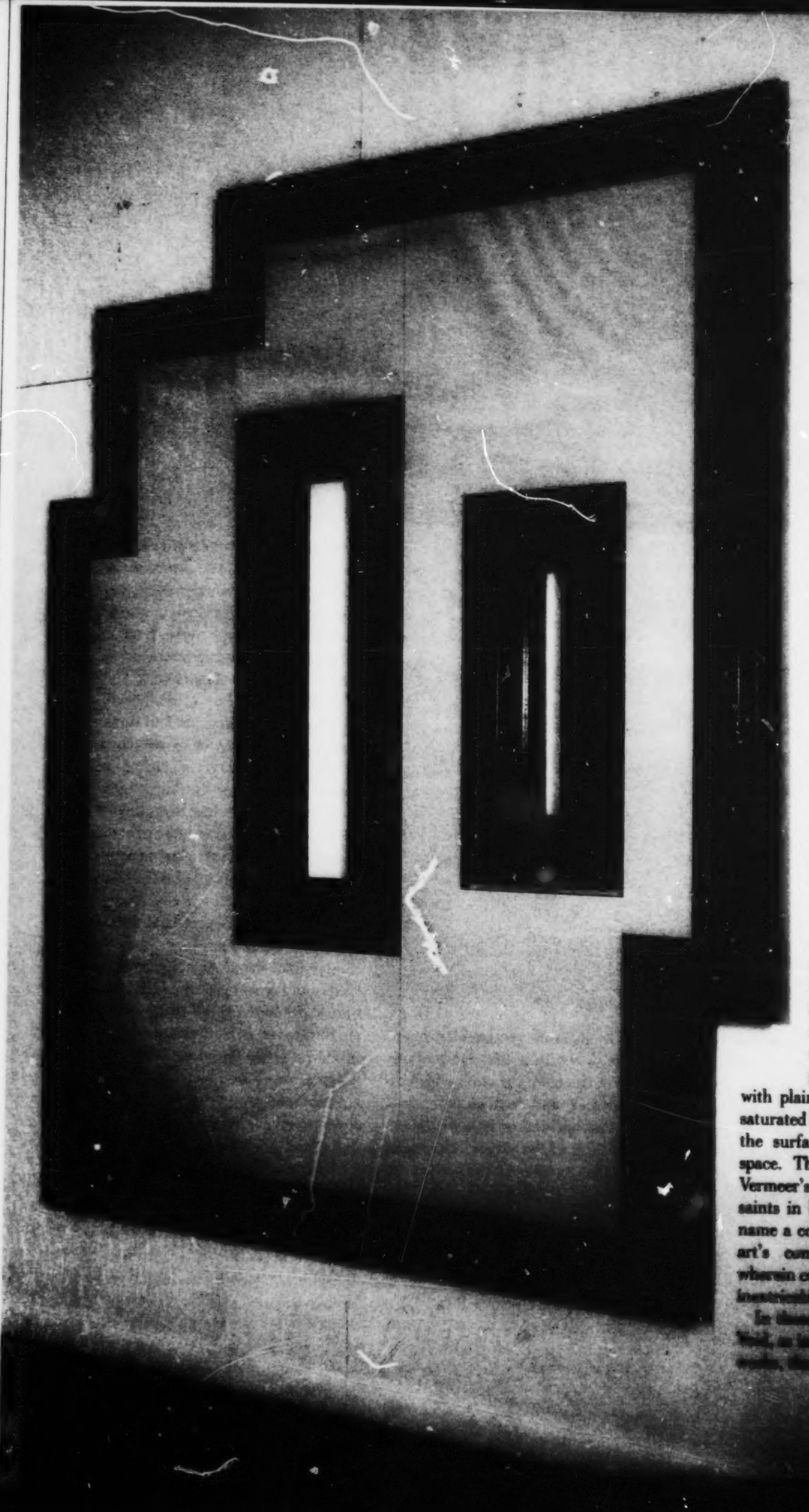




At the same time, these crosses are full and thus impure in relation to the monochrome. Eckart has endowed them symbolically with an architectural and biological anatomy suggested by the Cimabue. The *Andachtsbild* paintings are pierced by narrow rectangular openings: one in the first, all-gold versions and two in the later variation with Formica surfaces and high-gloss enamel frames. The opening or hole in the all-gold paintings might signify absence or the Void that replaces Christ dethroned. But as it is framed by the same moulding that circumscribes the painting, the opening also connotes entryways and the vulva, implied by the wound piercing Cimabue's androgenous Christ, thus cleaving the phallic symbolism of the cross with a symbol of the entrance to the womb.

The vibrant, almost pop vulgarity of colors combined in the surfaces and frames of the two-hole *Andachtsbild* paintings push references to sexuality and regeneration into the secular realm in which people buy paintings to fulfill their longing and need to transcend themselves, just as, Eckart would say, people buy into advertising, flock to rock concerts and transform seemingly superhuman sports figures into millionaire celebrities. Connections such as these are points where Eckart's Political Economy of the Sublime touches what might be termed the secular religion of modernism and the tenacity of its roots in consumer culture.

The mouldings of the *Andachtsbild* and all of the framed series perform another important role. Eckart designs their profiles with reference to neo-Classical colonial architecture, incorporating into the framing context ways in which the Old World ideal of institutional power has informed the construction of the New World. That their swelling curves and dipping hollows again point to the human body — lips, genitalia, a pregnant belly — implies the complicity of men in building society and the body politic, and in procreation as well. Moulding seems to overgrow surface, in fact, in the *Icon-Type* series, begun the same year as the *Andachtsbild*. These solid, shaped monochromatic expanses of gold leaf or enamel paint reiterate the framed surface in grids of panelling,



suggesting the walls of churches, libraries and boardrooms, and collapsing the frame that isolates the painting into its context. Formally, Eckart had Mondrian's grids in mind.

In the *Eidolon* series, begun in 1988, he resurrected the gold-leaf frame alone as a free-standing anthropomorphic and cruciform configuration that outlines empty space. An eidolon is an insubstantial image or phantom that seems to appear but has no physical existence. What is framed, then, is the wall in front of which an *Eidolon* "painting" appears to float. Context is internalized along with the concept of the Void and the frame alone becomes the index of esthetic, spiritual and social value. Viewed in the contemporary art gallery — the church of modernism — an *Eidolon* painting becomes the ultimate white monochrome, a vision of nothing but emptiness.

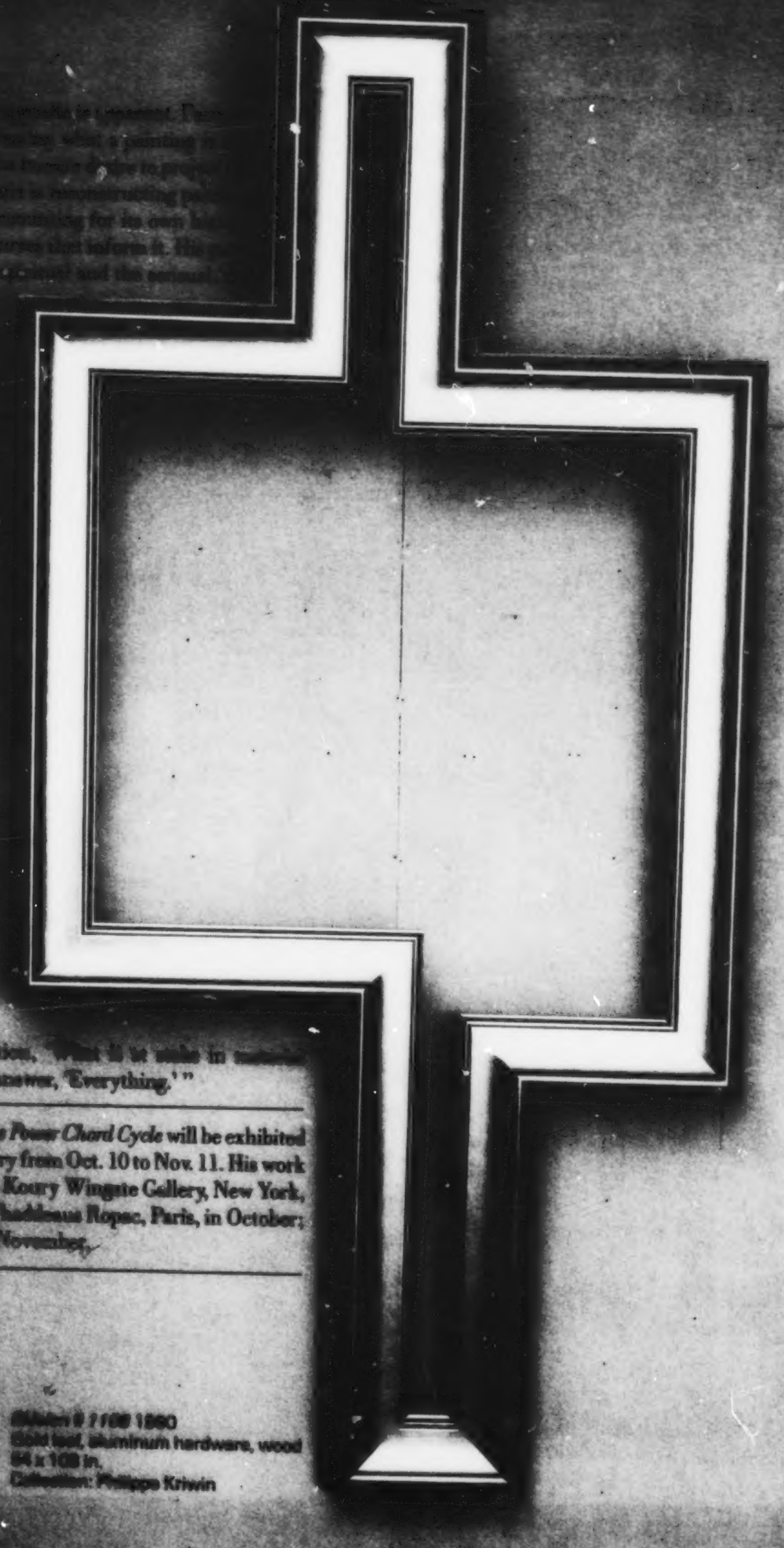
But Eckart is not playing out the endgame of painting. If Eckart's meta-painting contains a paradox, it is this: he is both a partisan and an antagonist of the traditions he reinterprets with critical hindsight. He wants both the "everything" and the "nothing" but his goal as a painter is to fill up emptiness, to frame it out. In 1988 he began a series called *Regular Painting*. These are true monochromes, built like the deep, physical boxes of Minimalism, with plain, unframed faces of a single saturated latex hue that optically lifts off the surfaces to hover shimmering in space. Their colors have come from Vermeer's *Kitchenmaid* and the robes of saints in Renaissance paintings. Yet to name a color necessitates going to Eckart's commercial latex paint chart, wherein colors, like forest green, are tied inextricably to the things of this world.

In these chromatic projections of the Void, as in Eckart's other [illegible] works, the proposition [illegible]

[illegible] is apparent. Para[illegible] by having what a painting [illegible] the foreign desire to prop[illegible] instead of the viewer, Eckart is reconstructing p[illegible] for a kind of object capable of accounting for its own h[illegible] and the shifting historical discourses that inform it. His [illegible] the intellectual, the spiritual and the sensual [illegible] existential dilemmas and actual [illegible] in the here and now.

In *The Body in Pain:*
Making and Unmaking of
World (1985), an importa
book for Eckart, the Americ
scholar Elaine Scarry reads t
Judeo-Christian scriptures a
"a monumental description o
the nature of artifice," whic
can be understood as "narra
tives about created objects tha
enable the major creat
object, namely God, to describ
the interior structure of a
making." Eckart embrac
Scarry's scriptural paradig
and her avowal that, because
made things incur responsibili-
ties to their human inventors,
"a useless artifact, whether a
failed god or a failed table, wil
be discarded...." In Eckart's
scheme of things, when old
gods and old paradigms fail, the
human beings who created
them must busy themselves
with reconstituting new ones.
As Scarry writes, "To the question, 'What is at stake in material making?' the Hebrew scriptures answer, 'Everything.'"

Christian Eckart's installation *The Power Chord Cycle* will be exhibited at the Alberta College of Art Gallery from Oct. 10 to Nov. 11. His work is included in a group show at the Koury Wingate Gallery, New York, in September and at the Galerie Thaddaeus Ropac, Paris, in October; he has a solo show in Cologne in November.



[illegible] 1987-88
[illegible], enamel, wood
72 ¼ x 88 ½ in.
Collection: artist

[illegible] # 1108 1990
Gold leaf, aluminum hardware, wood
84 x 108 in.
Collection: Philippe Kriwin

LIZ MAGOR

"I AM FASCINATED BY DOUBLENESS, BY THE SUPERIMPOSITION OF ONE IDENTITY UPON ANOTHER"

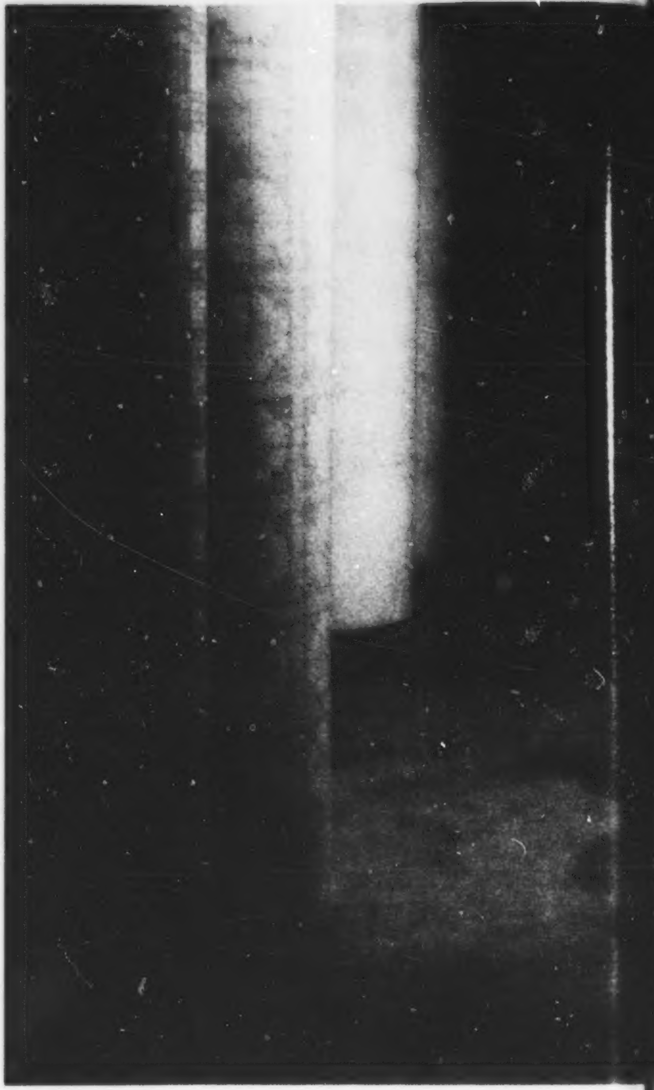
By Gillian MacKay / Portrait photography by Graham Law

Liz Magor June 26.90

Early last spring, Liz Magor skied 12 kilometres over two Rocky Mountain passes to reach Skoki Lodge, a remote log building without electricity or running water that has been a haven to wilderness lovers for many years. An inexperienced skier, she waded through snow up to her waist when the hills were too steep to negotiate, and arrived at the lodge, exhausted, after five or six hours. One purpose behind the trip was to take black-and-white photographs for a book she is creating with a friend, Vancouver artist Joey Morgan. Morgan's half of the book is primarily textual and deals with a North American fictional character who visits Paris and daydreams about becoming a part of contemporary European culture and civilization; Magor's half concerns cabins and wilderness fantasies. In order to understand the fantasy better, Magor needed to experience it for herself. "I wanted to see what it felt like to be in an ideal back-country setting," she says. "It was more awe-inspiring than I expected."

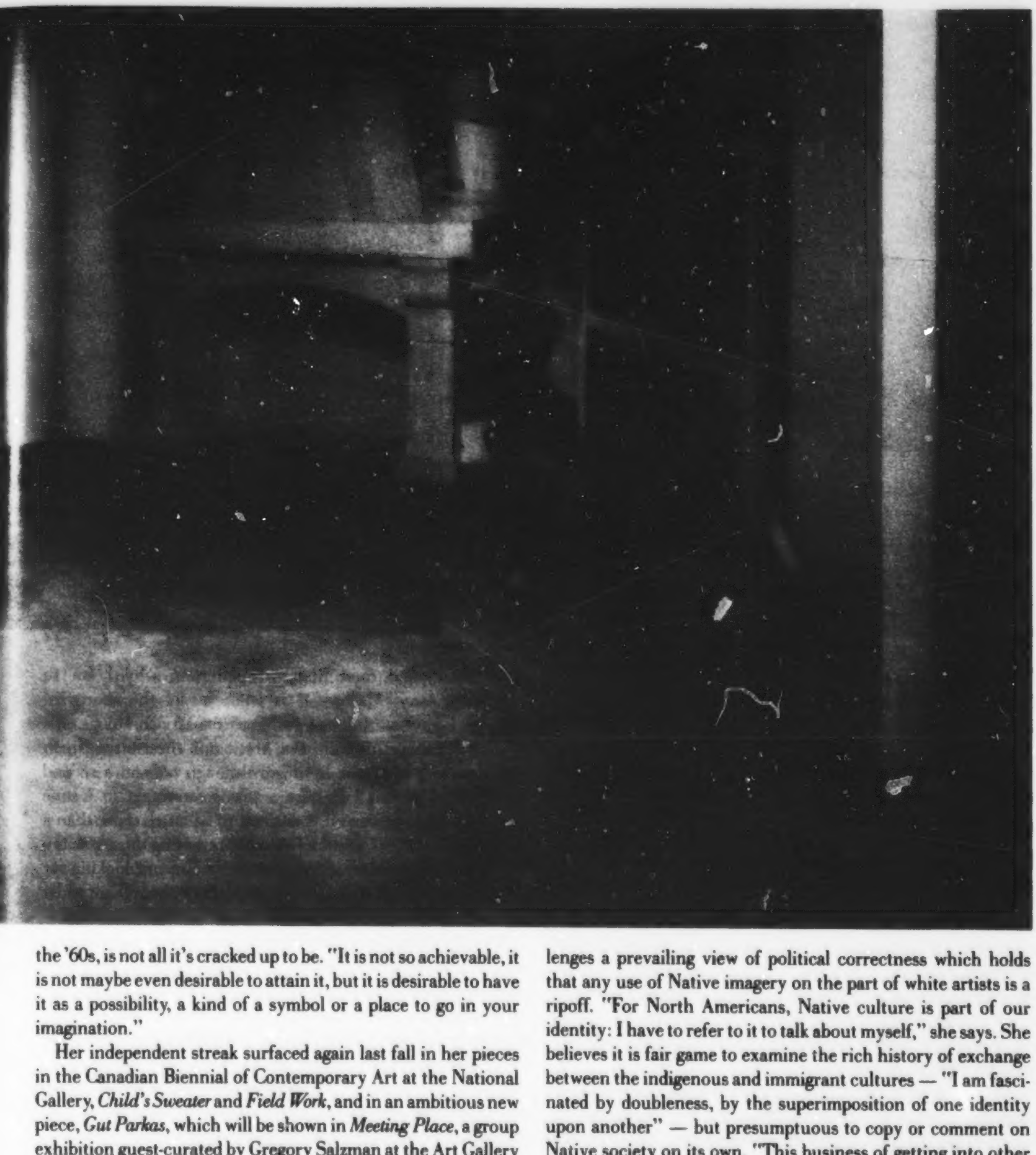
It is not surprising to find Liz Magor going to considerable lengths in pursuit of an idea: long, slow, hard work is the foundation of her career. She justified her first trip to Europe in 1978 as a kind of field trip or diary for a work in progress. She collected old clothes as she travelled, and later dipped them in pigmented plaster tinted with subtle Mediterranean shades to create a large-scale work, *A Concise History* (1979), in which the solidified jackets bore poetic witness to former lives. For one of her best-known works, *Production*, which she exhibited in varying forms between 1980 and 1985, Magor spent weeks at a custom-made press making bricks out of old newspapers. A disciplined worker, she notes that her best pieces evolve over time. "There is an intelligence in material that you have access to when you work with it," she says. "As the thing comes out of raw material, a thought emerges simultaneously."

In those pieces, Magor worked with everyday materials to investigate what she says is her ongoing subject: "identity and how it constructs itself." As the trek through the mountains indicates, she has in recent years turned away from the city toward the non-urban landscape, away from a posture of extreme detachment toward a more intimate engagement with her subject matter. After almost a decade in Toronto, she is looking back over her shoulder to the Rockies, to her native West Coast and north to the Arctic, all regions of Canada with strong mythic appeal. In 1989, when the artist first exhibited a transitional work, *Cabin in the Snow*, at the Grace Hopper exhibition in Toronto (a version appeared at *Les Cent Jours d'Art Contemporain* in Montreal in 1989), it came as a surprise to those accustomed to her cool, ironic stance. The large-scale installation depicted a Canadian icon, a tiny, perfect log cabin surrounded by a fluffy expanse of snow, enclosed in a small room behind a glass window. Although the grimy window and industrial warehouse setting helped to undercut the sentimental appeal of the scene, the work clearly expressed a romantic longing for an idyllic retreat from society. "People were surprised and put off in some cases that the acceptable degree of critical viewing was not there," Magor says. "I reduced the degree of distance in the work and that isn't fashionable."



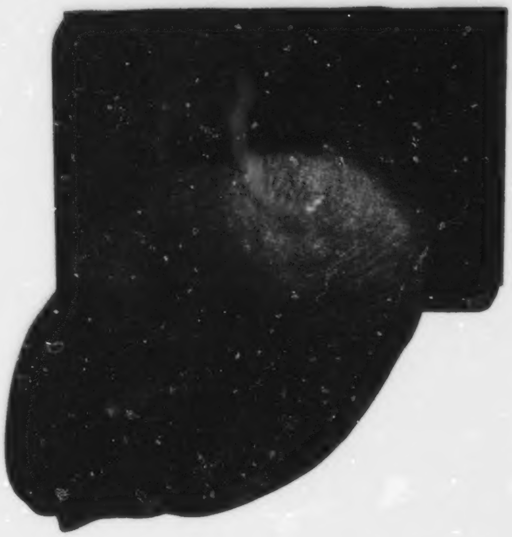
Magor has not abandoned her characteristic analytical bent. "What I'm interested in is not just making a romantic image and wallowing in that, but more questioning where the desire for romance comes from, what its components are and how it reveals itself," she says. For the book she is creating with Joey Morgan, Magor traces the evolution of the cabin from its beginnings as a primitive dwelling to its modern incarnation as a luxury chalet retreat. As an urban dweller who herself owns a cabin on an island north of Vancouver, she is aware that living apart from society, particularly the back-to-the-land fantasy of

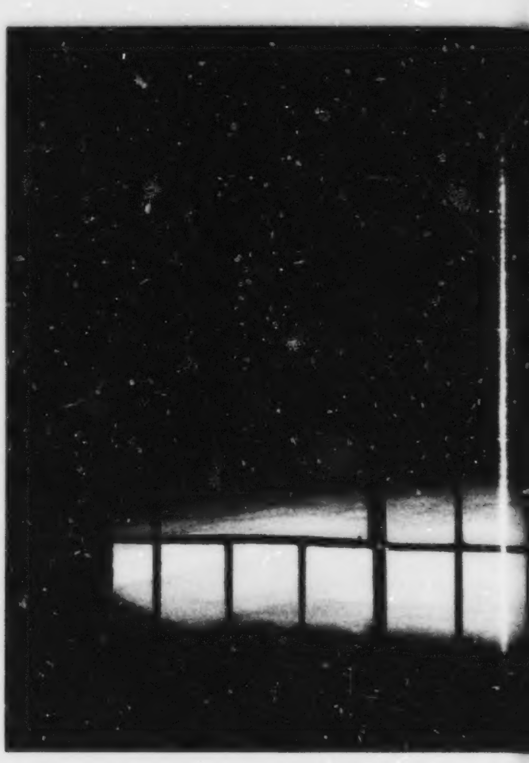
I IDENTIFY WITH THE IMAGE OF THE WOMAN [IN *REGAL DECOR*] AS THE PERSON WHO IS MADE ANXIOUS OR UNCOMFORTABLE BY THE MISTAKING OF ART FOR DECORATION



the '60s, is not all it's cracked up to be. "It is not so achievable, it is not maybe even desirable to attain it, but it is desirable to have it as a possibility, a kind of a symbol or a place to go in your imagination."

Her independent streak surfaced again last fall in her pieces in the Canadian Biennial of Contemporary Art at the National Gallery, *Child's Sweater* and *Field Work*, and in an ambitious new piece, *Gut Parkas*, which will be shown in *Meeting Place*, a group exhibition guest-curated by Gregory Salzman at the Art Gallery of York University in Toronto. (The show also includes work by Juan Muñoz and Robert Gober, and runs from September 26 to October 28. It moves to The Nickle Arts Museum in February, 1991, and to the Vancouver Art Gallery in May.) Magor challenges a prevailing view of political correctness which holds that any use of Native imagery on the part of white artists is a ripoff. "For North Americans, Native culture is part of our identity: I have to refer to it to talk about myself," she says. She believes it is fair game to examine the rich history of exchange between the indigenous and immigrant cultures — "I am fascinated by doubleness, by the superimposition of one identity upon another" — but presumptuous to copy or comment on Native society on its own. "This business of getting into other people's drawers is dicey. Because of the respect I have for Native people, I don't want to represent their culture at all, except insofar as it has affected my culture," she says, adding, "I've been criticized already, although not to any great extent.





Above *The Sleeping Artist* 1985
Plaster, wood, photograph
Photo David Rasmus
Collection Ydessa Hendeles Foundation

Middle *Cabin in the Snow* 1989
Model log cabin (9 x 11 in.)
Installation size variable
Collection the artist

Far right *Child's Sweater* 1989
Woven paper, cardboard skull, wool sweater
Photo Alex Neuman
Collection The National Gallery of Canada

The critics of this process use very broad censoring devices, a kind of blanket Thou Shalt Not. The lack of distinctions made in those kind of moratoriums are repressive. I don't like them."

As an opening gambit, Magor showed at the Grace Hopper exhibition 20-year-old black-and-white photo-murals of herself and friends camping outdoors and looking, to the contemporary eye, slightly ridiculous in their counterculture regalia of headbands, moccasins and blankets. "In the '60s we felt that our response to landscape was similar enough to Native people's that we could consciously develop that other identity," she says. She was intrigued by what the photographs revealed of changing political trends, by the fact that such affectations would be considered disrespectful today. "I was in a bind with those photos. They embarrass me; I also feel proud of them because of our naiveté and willingness to try something which eventually became a folly."

In *Gut Parkas* at York University, Magor continues this line of inquiry. On her aunt's Singer sewing machine, she created her own kind of homage to Inuit gut parkas, which had impressed her with their formal beauty and technological ingenuity when she first saw them in a small museum in London, England. The original parkas and other Native costumes had been collected by a Victorian aristocrat, Lord Lonsdale. "When I look at these things I feel a real desire to possess them and collect them and make them, and then I start to question why I am so engrossed," says Magor. "It is not ideas of the aboriginal because I have no interest in Maori or African things. It's specifically this stuff from the Arctic and the Native North Americans. It is of our heritage, although only in a second cousin kind of way." Despite a strong attraction to Native culture, Magor believes it is difficult to be much more than a tourist in that other world. "I am not presenting this work as a search for alternative values. Especially, I'm not looking for values in other cultures. I think I tried that 20 years ago, and it doesn't work."

To emphasize their inauthentic and appropriated status, Magor has fashioned replicas of the gut parkas from paper, displayed them in glass cases and produced a companion book of photographs of Lonsdale and other 19th- and 20th-century figures such as German anthropologist Franz Boas, all wearing Inuit clothing. In the text for the book, she draws attention to the parallels between 19th-century Europeans who were fascinated with the Arctic and a contemporary North American art collector whose thirst for the exotic leads to Germany. Magor's imaginary collector is pursuing the work of the late German artist Joseph Beuys, the legendary shaman of the art world, and covets, in particular, *Felt Suit* (1970), Beuys' suit of clothing fashioned from felt. The third part to the installation is a replica of a Husky dog sleeping beneath a snowy mound of white felt.

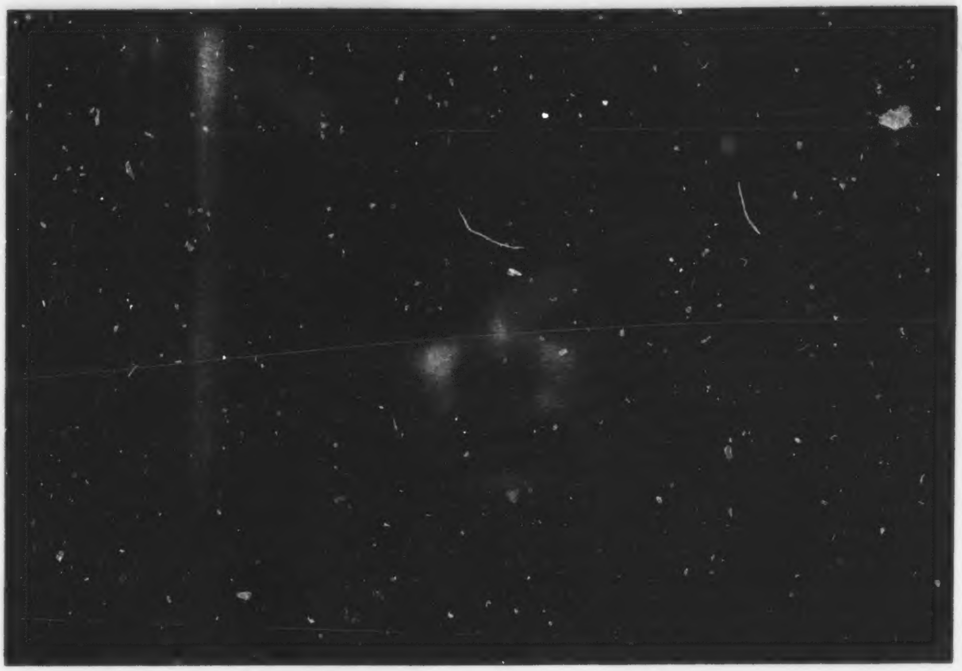
WHAT I'M INTERESTED IN IS NOT JUST MAKING A ROMANTIC IMAGE AND WALLOWING IN THAT, BUT MORE QUESTIONING WHERE THE DESIRE FOR ROMANCE COMES FROM

The dog piece relates to the parkas through the elemental theme of survival, while alluding to Beuys' reverence for natural forces and ritualistic efforts to reconnect with them through art. Says Magor: "I'm commenting on the contemporary longing for wildness, and the irony of finding it in very controlled situations, in the work of a sophisticated artist like Beuys."

Painstaking intellectual rigor and a refusal to be bullied are what people have come to expect from Liz Magor. Over the years, in interviews and in her public roles as a part-time teacher at the Ontario College of Art, a jury participant and a board member at Toronto's Power Plant, she has become well-known as a lucid commentator and activist for women's rights. As a child, she always thought she would become a writer like her father, who is also a former West Coast newspaper publisher, but an aptitude for constructing things prompted her to study industrial design. Magor spent two years at the Parsons School of Design in New York before concluding that she would rather create for herself than for clients.

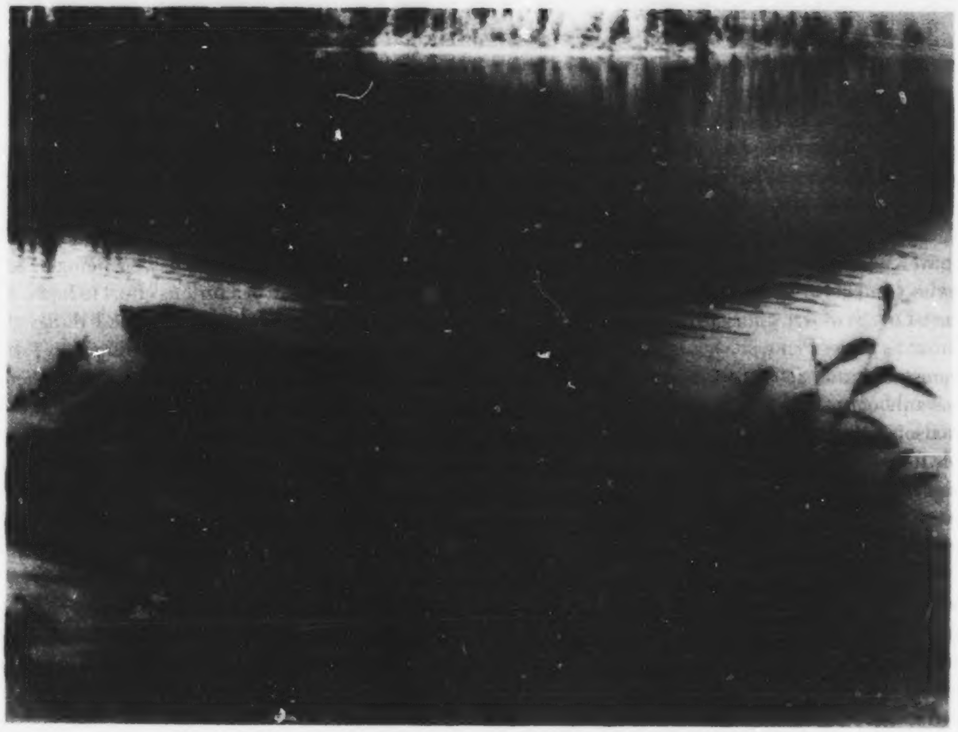
She had no idea what she would create, but was inspired by the revolutionary iconoclasm of the New York art world in the late 1960s, and by the work of such artists as Eva Hesse, Claes Oldenburg and Robert Rauschenberg. "I saw that art could be more than I thought, it was not just about beauty and aesthetics and pictures of things that had no relationship to my life. It seemed much more an exploratory lab process, in which all things were possible." Back in British Columbia, she lived on Hornby Island for a year with her husband, Don Worobey, who at the time was painting and making experimental films. Knowing little art history or technique, she began working, "in a slightly hokey folky way," making boxes out of wood she found on the beach and filling them with bones.

In Vancouver, she worked as an animation assistant for the National Film Board during the day, spending most nights and weekends in the studio in a furious effort to find a direction. "I was so insecure that if I wasn't around things that I could control and understand I would just disappear," she says. The unfinished business of a lonely, unhappy childhood provided strong motivation. "It's the classic drive of the outsider to either get inside or create an effective outside that feels comfortable," she notes. "That's what the work is about: it is a socially acceptable way to deal with feelings of alienation." Early works reflected a basic preoccupation with the body, and how physical identity changes over time and through death. The death of her eldest, much-admired brother from Hodgkin's disease in 1976 had affected her deeply. In 1979, she produced what she considered a satisfactorily resolved work, *Four Boys and a Girl*, a highly praised piece comprised of five large coffin-like forms, pressed from composted material and arranged on the floor around a central pressing machine like three-dimensional shadows. The composted forms, which stood for



Cheyenne Type
1989
16 x 20 in
Silver gelatin
print

CHEYENNE TYPE



On Spokane River 1989
16 x 20 in
Silver gelatin
print

ON SPOKANE RIVER

SOMETIMES I THINK THAT IT WOULD BE BETTER TO STOP MAKING ART THAN TO CONTINUE TO BE PART OF SUCH A COMPROMISED ACTIVITY

herself and her four brothers, were powerful metaphors for the processes of mutation and mortality. She wrote in 1980: "I am always looking for comfort in a world disturbingly subject to change."

In 1981, Magor and her husband moved to Toronto where she had signed on with the Ydessa Gallery the year before. Magor wanted to be closer to the kind of work that interested her, narrative-based sculptural installations by such like-minded artists as Ian Carr-Harris, John McEwen and John Massey. In 1984, Magor and Carr-Harris represented Canada at the Venice Biennale. Their conceptually oriented installations were out of step with the prevailing international craze for neo-expressionist painting, a fact which was noted in the Canadian press. "It disturbed me how Canadians reacted. It didn't feel like a disaster when we were there," she says. "We were in the wrong place at the wrong moment, but I was aware enough of art politics to take it in that context and not as a condemnation of my work." Three years later, when Magor exhibited her highly praised installation, *Regal Décor*, at Germany's important Documenta 8 exhibition (it was first shown at the Ydessa Gallery in 1986), she was back in fashion.

But as the troubled mood of that piece suggested, she was feeling the strain of involvement with the art world. *Regal Décor* began with a corridor of linoleum columns which opened into an area that contained a fabricated linoleum-making machine. A adjoining chamber, separated off by groups of linoleum pillars, was dominated by a mock baronial papier-mâché fireplace. Next to it was a wall-sized black-and-white blow-up of an *Architectural Digest* interior, and over the fireplace in the photograph Magor hung another large photograph of a woman in a state of some distress. "What I see in *Regal Décor* is a bit of a question of what art is.... I identify with the image of the woman as the person who is made anxious or uncomfortable by the mistaking of art for decoration or art as something to be consumed," Magor says. A thematically related work, a small bas relief of a woman's head entitled *Sleeping Artist* (1985), plays with the notion of retreating altogether. "Periodically, I think that it would be better to stop making art than to continue to be part of such a compromised activity," she says. "I see it as compromised by various things: the market, people's expectations, political correctness." She finds the inevitable process of self-revelation that occurs when work is exhibited to be exhausting. "In the work, you feel so exposed to your own inadequacy. When you hear criticism you think, 'Oh, they've seen it too.' It can turn into paranoia."

A danger of which she had grown conscious in Toronto, as a teacher and as one of the many avid consumers of critical theory, was the inhibiting effect of too much immersion in critical thought. "I'm doing that a lot less now, and returning to some of the issues that I dealt with a long time ago. It is as if I want to give myself credit for my own experience and not have to check it against some other authority that's usually textual or ideological." For Magor, the kind of materialist analysis of structure favored by contemporary art theorists was restricting. "In theories that were proposed to describe my experience, there seemed to be an elimination of my nature. I still have a sense that there is a part of me that is physical or natural or in some way not historically or socially determined — even if for a couple of seconds only you have what amounts to a phenomenological experience and then it is galvanized by your historical or social understanding of what has happened to you. Too often, those few seconds have been eliminated from the work or the theory." She wanted to get those moments back in the work, to open up to "the inexplicable, uncategorizable, non-cognitive." She explains: "In one sense, I consciously asked myself: How can I make work without irony? There is irony in the work, but not as much as I would normally display. As I get older I feel more free to do these things. Short of being sentimental, I'll entertain just about anything."

The way out of the paralysis portrayed in *Sleeping Artist* and *Regal Décor* gradually led Magor back to the landscape of her youth. She had always retained the connection: she and her husband still return to the West Coast every summer to travel by boat and explore old Indian sites and early settlements along the coast. In her travels, she sees more foreigners than Canadians, Japanese visiting remote Native museums and Germans playing at living like Indians. "We have talked about the Canadian thing of wanting to be someplace else, but I think it's not just a Canadian phenomenon," she says. "All cultures are doing it: the Japanese are buying French Impressionist paintings, the Americans are learning to cook Cordon Bleu, everyone is wanting a little bit of someone else. It's a generation preoccupied with self-development and with a lot of freedom to experiment with identity."

Magor is plotting another portfolio of black-and-white photographs of contemporary adventure holidays, such as cattle-herding expeditions from Idaho to Wyoming where participants pay to sleep in tents and eat from chuck wagons, and an Arctic dogsled trip where participants wear traditional caribou-skin clothing. "You are almost like an actor in a script that has been prepared through popular culture. History has been turned into popular culture, and then we have found ways to re-enact it." Her expedition to Skoki Lodge was a dry run for more theatrical experiences in which she will be both a genuine participant and a critical observer: "I want the portfolio to maintain a complexity of attitude so that the awe is there. I don't want it to be a wholly critical enterprise where I am knocking the desire for adventure and the way it demonstrates itself."

As with the cabin retreat and the exploration of Native culture, these are essentially sophisticated exercises in nostalgia. "It's obviously only a temporary escape from the ills that we are suffering," she says. Still, in charting the ongoing fascination with the wilderness world that technological society has left behind, Magor enriches our understanding of ourselves and of Canada.

Window, 3 Loaves of Bread
Poland 1988

Below:
Man Facing into a Corner
Poland 1989

1989 Democratic reform sweeps Communist Europe. Overnight, 150 million people climb into the petri dish of social, political and economic change. Ever eager to assist in the metamorphosis from lifelessness into lifestyle, Western rightists gloat at the collapse of the Marxist experiment and ready themselves for the pleasure of inoculating the fresh agar with little dabs of venture capital. Just as they told us all along, free enterprise is the grandest freedom of all.

Modern history is chopped into spicy news bites and served up in an electronic salad bowl of seamless consumerist fantasy. Mr. Smith watches his Watchman as Poor Ivan (a late sleeper) wakes from his Stalinist trance hungry and ready to boogie. Somehow it never dawns on Smith to ask, "Were you really sleeping all that time?" Media stereotypes, reinforcing some official Orwellian amnesia, laid that question to rest back in the '50s. Yet logic indicates the opposite. East bloc artists and intellectuals survived that long night with vision and humanity intact. Cradle-to-grave Stalinist austerity left them with too much time to kill...too many dreams to fill.

In 1989, before the collapse of Polish Communism, Daniel, a top student at the art academy, asked me about opportunities for artistic expression in America. I told him that most western artists eventually went to work in the advertising business. That was where the money was. "Impossible!" he challenged. But he was a global-village virgin, a Pepsi generation wallflower. A few months later, the "free" (but not commercial-free) press washed over the East bloc like a tidal wave. Surf's up, Comrade Dude! Swim or suck bubbles. The developers will be there in the morning.

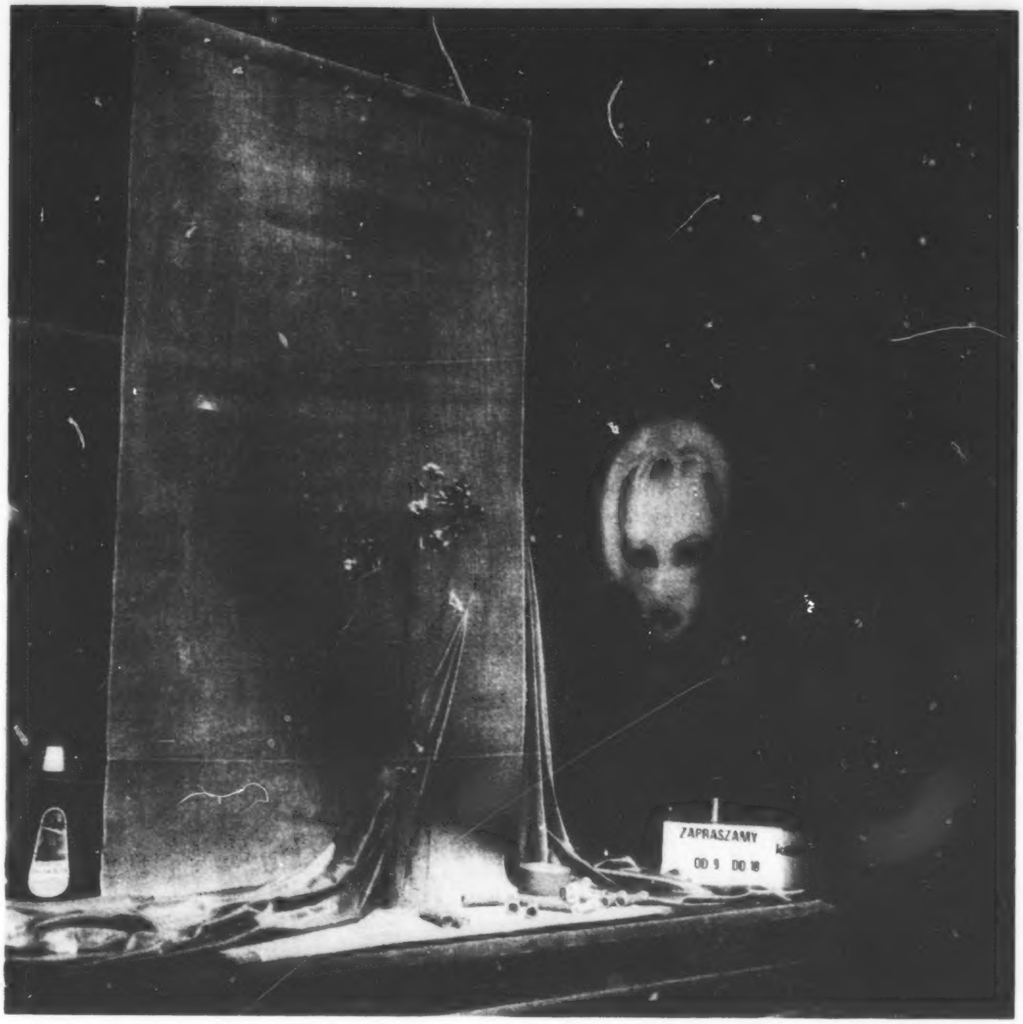
Damn this fashionable cynicism.... It's just my world-class survival mechanism acting up.

Like many artists, I'm a little pink on the inside. But when I hit the streets I'm a true card-carrying consumer, bright green with envy and willing to die in debt for my right to shop. Still I must confess a certain nostalgia for Daniel's naiveté, for his commercial-free life. During travel through Communist Europe in 1986, '88 and '89, I photographed pedestrian traffic against the backdrop of store windows. In spite of media mythology these windows were far from empty. They were filled with the public art of despair, hope, pragmatism and a dignity much too quiet to make headlines.

WINDOWS THROUGH THE CURTAIN

Communist Europe
before the
Fall of '89.
Text and
photographs by
David Hlynsky

Window, Gaudy Portrait
Poland 1988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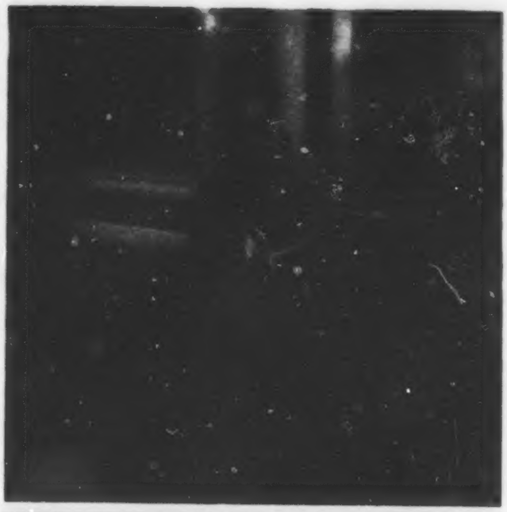
Top left:
Blind Fiddle Player
Poland 1988

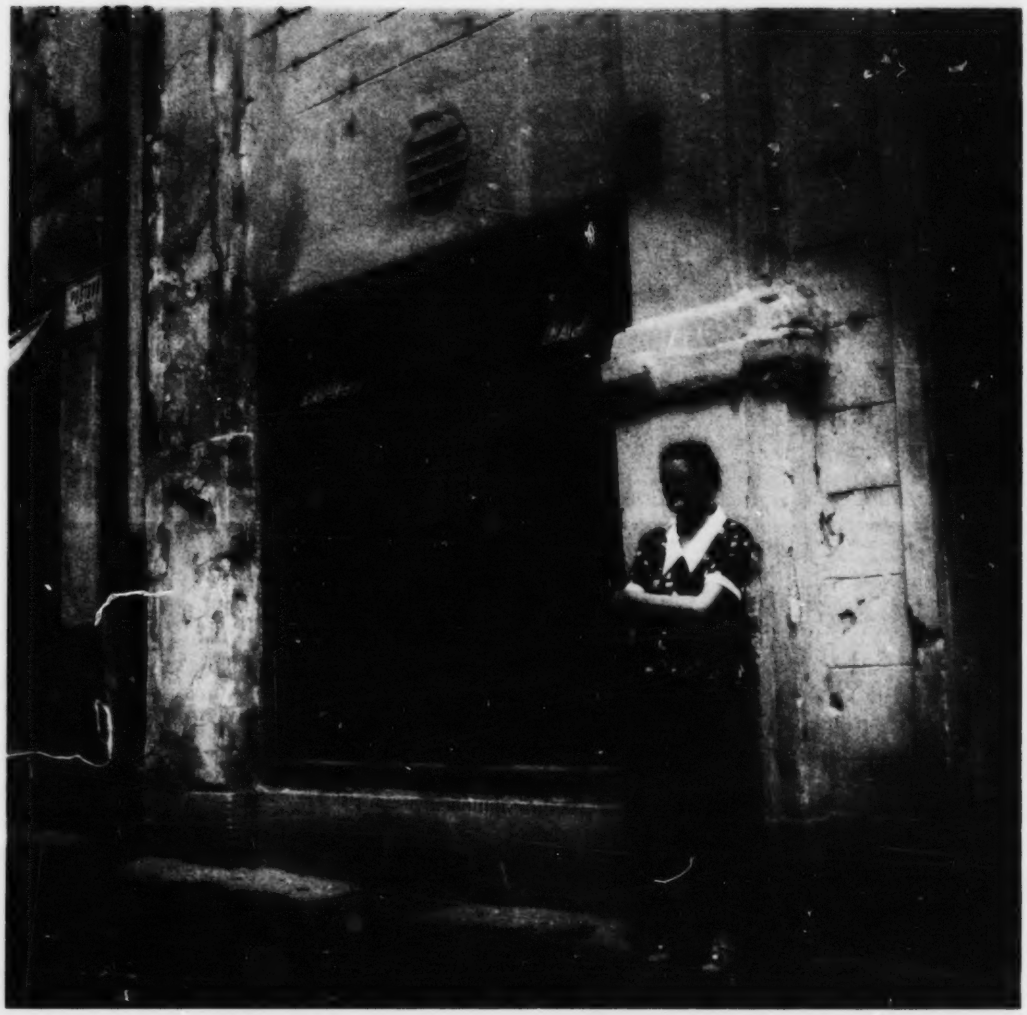


Top right:
Woman with Grape Vines
Bulgaria 1989

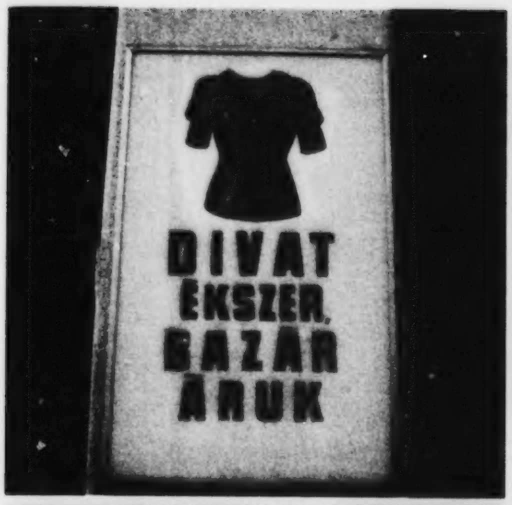
Lower left:
Man in Black Suit, Coal Pile
Poland 1988

Lower right:
Marlboro Lady
Poland 1986

Woman at Kaviaren Orient
Czechoslovakia 1989



Top left:
Divat Ekszer, Bazar Aruk
Hungary 1988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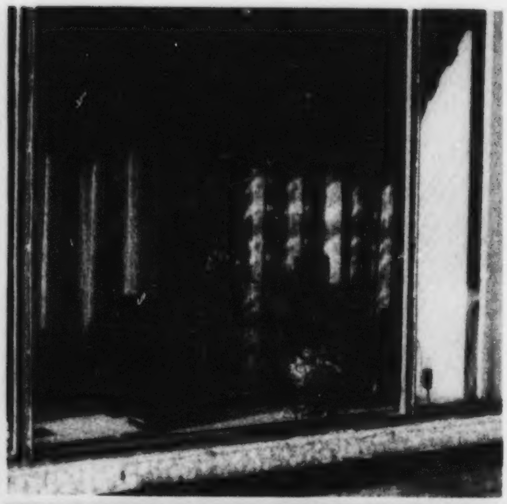
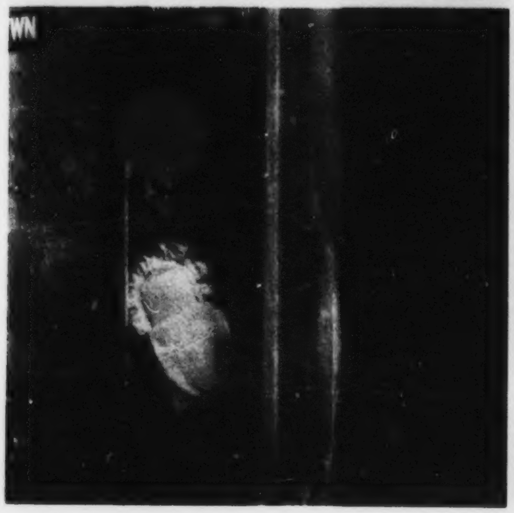
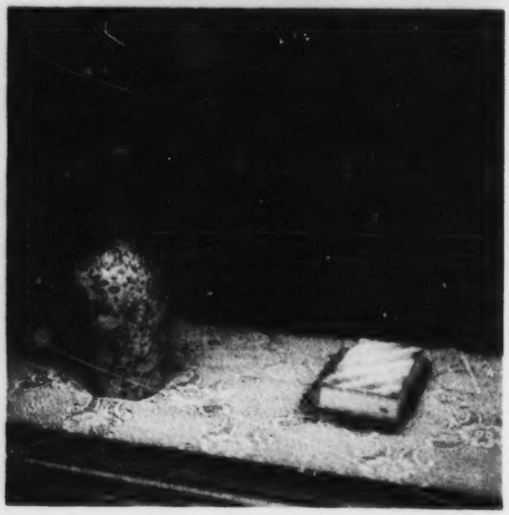






Top right:
Chocolate Shop Window
Bulgaria 1989

Bottom left:
Upholstery Shop
Poland 1986

Bottom right:
Cake in Bakery Window
Poland 1989

Man Carrying Guild Chair
Poland 1988

Top left:
Styl Window
Czechoslovakia 1988

Top right:
Anti-Smoking Window
Poland 1988

Lower left:
Western Pop Icons in Window
Poland 1986

Lower right:
Pedicure Window # 1
Czechoslovakia 1988

TOWARDS A NEW

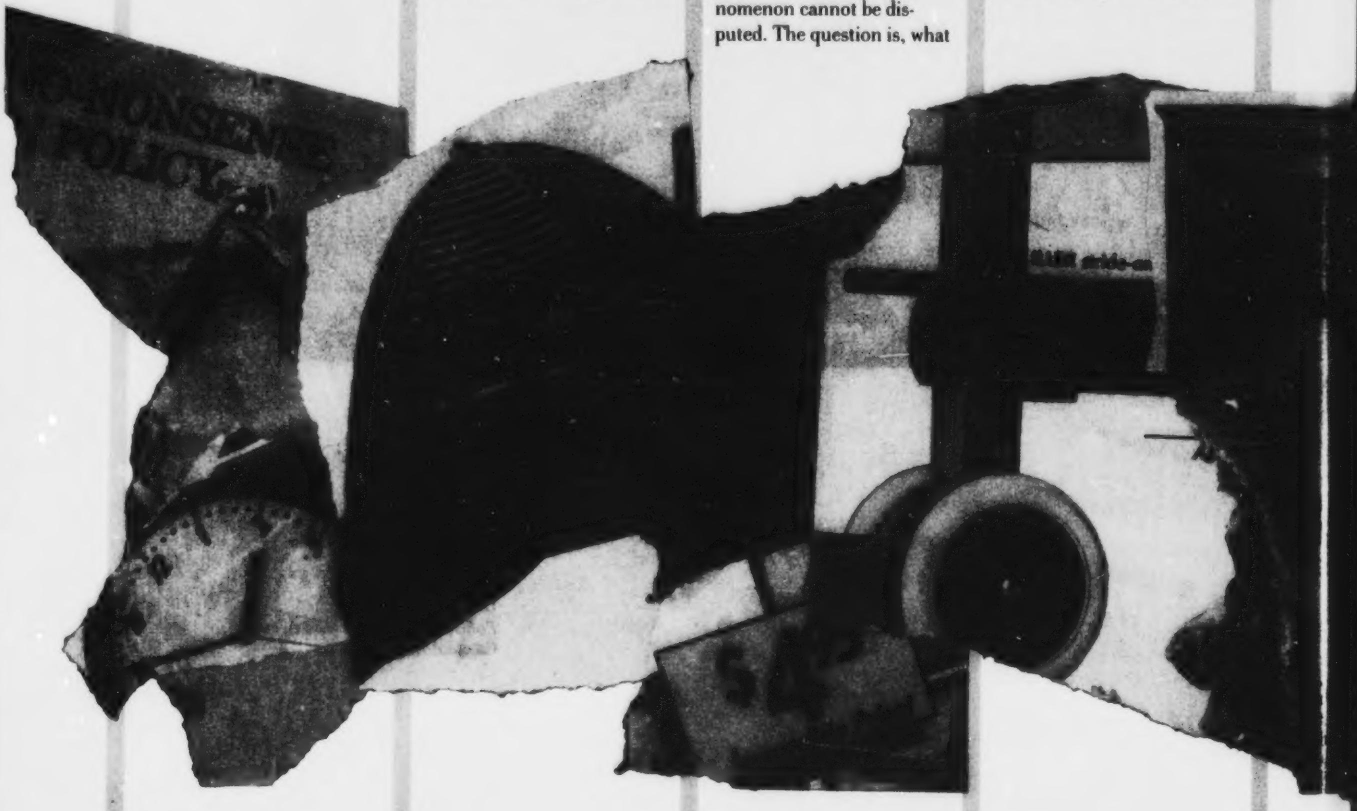
Putting IKEA's success in a theoretical context

By Eva Douglas

Swedish IKEA stands for Ingvar Kamprad Elmtaryd Agunnaryd, referring to the founder (Ingvar Kamprad founded IKEA in 1943), the name of his family's farm and the parish he came from — a personal mythological thread in one heck of a megastructure. With 1,199,100 square metres of store surface area in 21 countries (excluding central warehouses), you could in a squeeze fit the provinces of Nova Scotia and New Brunswick combined into the IKEA complex.

IKEA has been likened by some to the McDonald's of the home furnishing world in terms of its extraordinary success with the general public. Most of us have been there at some time or another and as most of us know, getting through the checkout area requires the gritty determination of a true urban survivalist. According to Jeff Weinstein of *The Village Voice*, it seems the new IKEA in New Jersey is equally crowded. The Budapest opening in March of this year, according to Lena Simonsson-Berge, head of Design and Communication for the IKEA Product Range department, "was more like a fair, a party, than a store opening." The IKEA phenomenon cannot be disputed. The question is, what accounts for it and is it good design?

The mega-corporation's world-wide, cross-cultural success implies more than can be justified by any particularly Canadian affinity for fellow Nordic spirits — woodsy sensitives, climatic angst and Calvinist work ethics notwithstanding. (In fact, 45% of IKEA's products are either made or purchased in Scandinavia itself, where wages are high compared to the rest of the world and goods costly. Only 11% of the purchases come from outside Europe.) What is interesting is how the role of IKEA's design function re-



FUNCTIONALISM

lates to the issue of contemporary social ethics and to its "shadow," that of commercial viability in the industrial infra-structure of the capitalist market.

IKEA's popularity may be indicative of a new kind of functionalism, one based not so much upon style — the kind of homey Bauhausism associated with Scandinavian interior design — as upon good craftsmanship taken to the mass marketplace. This new functionalism could affect cultural attitudes far more significantly than any neomodernist or postmodernist debate.

The IKEA image is not one particular image. The products instead reflect a general feel or basic philosophy inherent in all Scandinavian design. Simplicity. Clarity. Usage. And a sensitivity to the domestic. Ezio Manzini, head of the Domus Academy in Milan, adds, "There is something solar, something sunny about Scandinavian design. Also a concern for care-giving." This humanistic functionalism translates into IKEA's minimal commercial approach — minimum administrative inefficiencies, minimum storage, minimum nuts and bolts, minimum price and as far as the customer is concerned, minimum manipulation. With an approximately $3.25 billion turnover last year, IKEA is by no means minimal in successfully working within the capitalist context. It differs from many design/consumer relationships, however, in its ability to satisfy the needs and wants of the greatest number of people, while respecting the consumer's status as an actual user of goods.

Contemporary disgust for the mass market and for mass products amongst artists and designers stems from the realization that the consumer/industry relationship has been inherently abusive to the individual. Not only do we need and want things; we also have to pay for them. In our present culture, this relationship between the individual consumer and the anonymous market source upon which he or she depends has largely been confrontational: paying too much for too little (getting ripped off) and being duped by false function (getting suckered in) are controlling concepts in our daily lives. We are continually kept on the run as we look for the cheapest source and attempt to distinguish between a multiplicity of similar objects. There are, according to American designer/theorist Victor Papanek, some 250 different videotape cameras available to western and Japanese consumers, some of them identical except for cosmetic detailing and nameplates. The commercial transaction, then, between producer and user is a very unequal one, with designers acting as hired guns in the manufacture of sexy objects, seductively sold. As a result of this inequality, brandname loyalty

has become a defense against utter confusion.

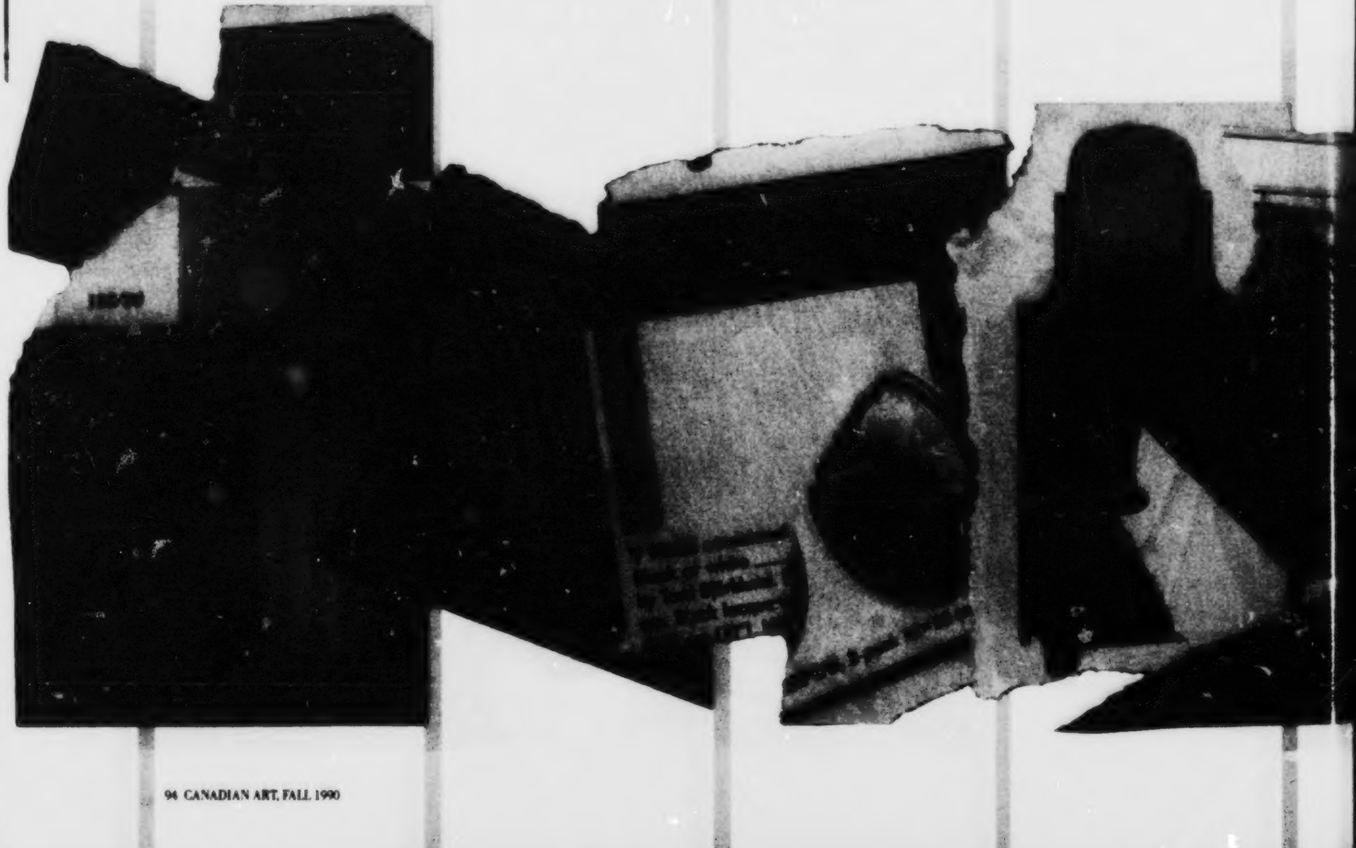
At IKEA the choices between the various products are reasonable and imaginable and the differences between them discernible. One can actually choose a bathroom fixture without making a profession out of it. The cost of the item is boldly displayed — no discreetly turned tags, no implied shame in caring what it costs. However, it takes a certain amount of work on the part of the consumer to shop at IKEA. There's a lot of tag reading to do — information about the quality of materials/cost ratio, dimensions, colors, prices and so on — and one has to hunt down the object and carry it out oneself. At home, there are instruction sheets to read and the sometimes insuperable-looking task of assembly.

But IKEA gives the customer credit for being an intelligent, discriminating individual. British designer and entrepreneur Terence Conran's Habitat emporiums of the '70s catered to the educated middle class, forerunners of the "born to shop" trendies of today. IKEA's customers, on the other hand, span the entire market range from university students and young married couples to established households of every financial stratum. Though the visual framework for the Habitat stores and IKEA is very similar (accessible open shelving, colorful product display), the language they speak is quite different. The former was elitist; the latter democratic. "We try to make our products simple, practical, technically developed and as cheap as we can," says Tord Björklund, perhaps the best known of IKEA's approximately 10 full-time designers (they also employ about 100 freelancers). All of the beliefs that the poor deserve bad products, that elitism fosters standards and that the culturally disaffected, old or disabled should be ignored are no longer viable attitudes in present social conditions. Never mind democratic idealism — practical demographics (an aging, increasingly diversified society) rooted in self-interest dictate a more realistic perception of the consumer as an individual.

Science and innovative technology in the service of industry have made for technical innovations neither logical nor desirable — the "talking" car for instance, which nobody seemed to want. If one accepts that at best, the designer is an integral part of the production process, an arbitrator between possibilities (technical innovations) and what is desirable, then the role of the designer becomes a partnership with industry rather than a servile one.

Unbounded novelty for the sake of profit is not possible within the IKEA context. The designers work under several constraints — all basically consumer friendly. Tord Björklund acknowledges that "It's tough being a designer for IKEA but it's a great challenge to make things so damn clever that they will work technically, fold in a box and sell well.... Also my personal principles are the same as IKEA's. All our products have to have a high performance — which means function in relation to price — they have to be easy to assemble (the LYA chair, for instance, merely folds up) and we use minimal material in the construction, which makes it cheaper and environmentally beneficial. However, we can't lose strength or quality. The X structure, for example, is a fabulous yet simple way to engineer for strength. The Eiffel Tower is based on this principle and even Gustave Eiffel didn't invent it.

"We try to be as unexploitive as we can in the



manufacturing process," Björk-lund continues. "We do not use any exotic rainforest wood. It hurts to see massive furniture created with large pieces of our dwindling forest reserves. We use quick-growing trees such as beech, which can either be laminated or made into medium density fibreboard, using up both the branches and the twigs. We also try to minimize waste by designing for longevity. The REBECKA chair, designed by Karin Mobring, is 15 years old and still going strong. We sell ideas, not ideals."

The ideal has, in the post-War years, been two-fold: for the market, producing the greatest quantity of goods; for the consumer, the unattainable "perfect" lifestyle or body or relationship. The commercial room setting, then, becomes a crucial marketing ploy, trivializing the single object purchase to just a chair or whatever. Invariably disappointing out of that context, the object becomes isolated, lost in the humility of one's own home. It acquires a quality of incompleteness which creates the desire for more objects. Only through time and usage do the chair, sofa, bowl begin to generate a personalized meaning — only then does the consumer become a user and the chair an object with its own developing mythology.

But time is what most people say they have least of, and usage is frequently limited by the necessity of working families leaving their houses vacant and their furniture unused for the better part of their working lives. Often only a small portion of the total square footage of a house or a small quantity of furniture are used on a regular basis. Ultimately, the consumer remains a consumer in fact and a user only in fiction.

Postmodernist or even neomodernist interest in activating mundane objects with an emotional arsenal of hybrid significances, archetypal symbolism and attachments to a past articulates this alienation of the object from the user. An attempt is made to reclaim the object's meaning. However, the object then converts from a mundane object to an *objet d'art* — for reflection and not for use.

If it's possible to have a working level of equality between buyer and seller, it follows that the relationship between object and owner/user will also be more equitable. The object will not be more important than the person using it. No genuflecting required. The totemic presence and imposition of a chair as object, for example, will not override its function — that is, something to sit on. "Chairness" will never be in doubt, as the object's use over time will confirm the user's relationship to it and swell the object with personal significance. The question of boredom in so-called functionalist design may stem partly from its visual neutrality in relationship to its impersonal, pre-user environment. The object has yet to be embodied.

Victor Papanek, who studied under Frank Lloyd Wright, spoke at the NordForm 90 conference in Malmö this spring. He maintained that "Design must be the bridge between human needs, culture and ecology." Design parameters in the contemporary context have less to do with style than a way of living. The IKEA design concept is reflected in the consumption of its products as well as their actual production, and both are completely interdependent. The minimalism arising from a functionalist perspective is not, as Papanek put it, "a reaction to excess but an achievement in survival." Good design that is life-giving.

KIM ADAMS

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ALLYSON CLAY

SEPTEMBER 8
OCTOBER 13

GINETTE LEGARÉ
LOUISE NOGUCHI

OCTOBER [illegible]
NOVEMBER [illegible]

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Recent Paintings

Janis Bowley and
Oliver Kellhammer
Doug Buis
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Geoffrey James

Judith Schwarz

Will Gorlitz

Oakville Galleries

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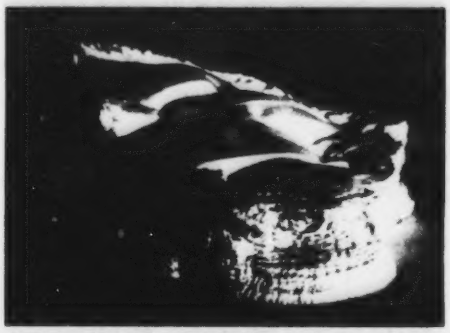
Eric Cameron

DIVINE COMEDY



Alice's Rose, May 1979 – September 1989. Acrylic gesso and acrylic.
Collection of Glenbow Museum, Calgary.

August 11 – October 8, 1990

This unique exhibition of "thick paintings" by Eric Cameron features the transformation of everyday objects through the systematic coating of layers of acrylic gesso.

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CANADIAN PAINTER-ETCHERS IN PARIS

BY JANET BRAIDE AND NANCY PARKE-TAYLOR

THIS BOOK IS THE FIRST INDEPTH LOOK AT THE ARMINGTONS AND THEIR ARTISTIC CAREERS AS CANADIANS IN PARIS. CONTAINS 160 BLACK AND WHITE ILLUSTRATIONS, BIOGRAPHIES OF THE ARTISTS AND AN ANALYSIS OF THEIR WORK, A COMPLETE CATALOGUE OF THE MORE THAN 300 WORKS BY THE ARTISTS IN THE COLLECTION OF THE ART GALLERY OF PEEL, APPENDICES, AND INDEX. 176 PAGES, HARDCOVER, $29.95.

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ON *REINHARD REITZENSTEIN*

In his 1989 show, *A Gathering of Spores*, Reinhard Reitzenstein enlarged microscopic ovoids to the size of footballs and cast them in bronze. The bomb-shaped spores connoted replication — of spores in nature, viruses in humans and weapons in the arms race.

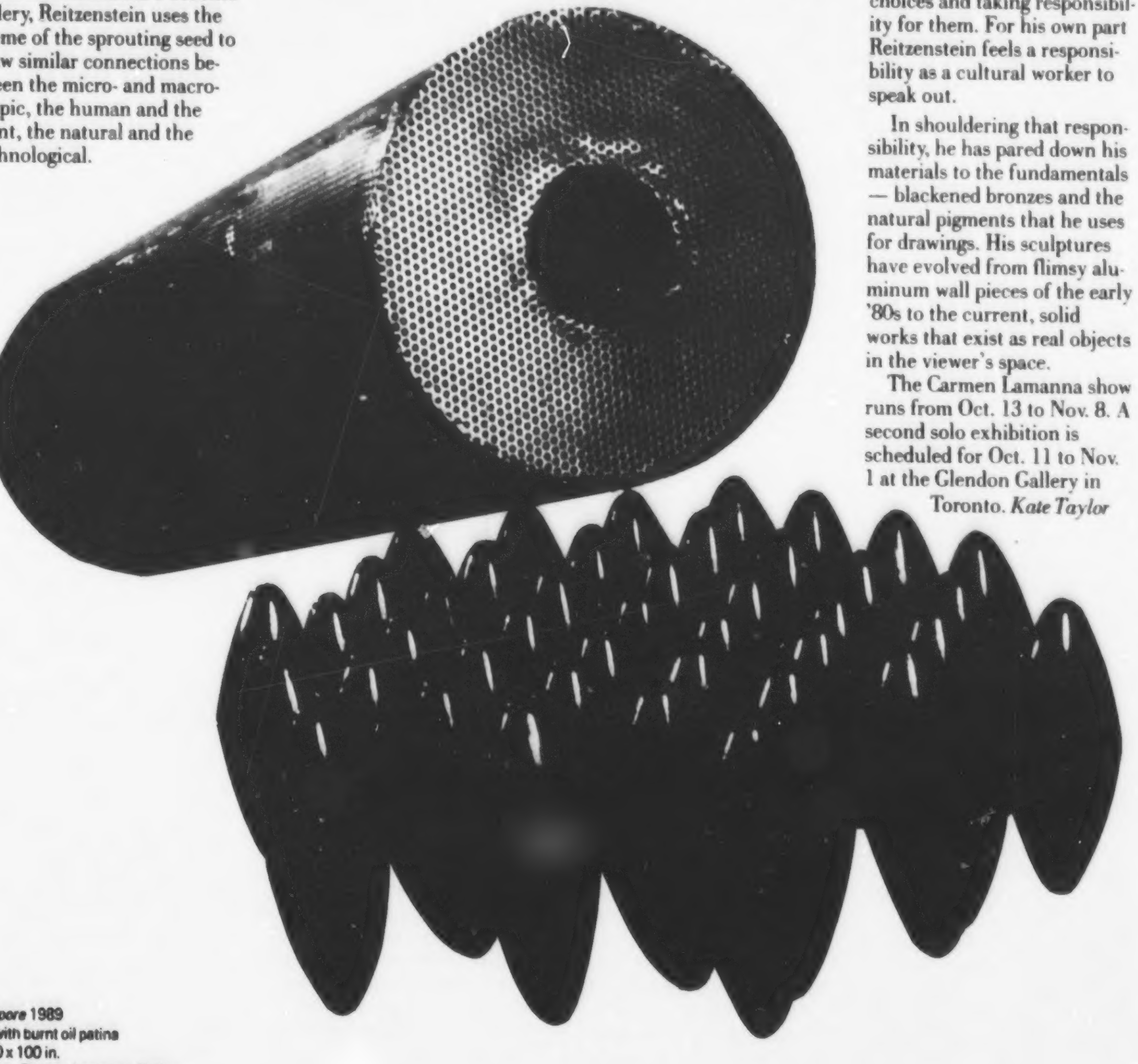
This fall, in four bronze floor pieces for another show at Carmen Lamanna's Toronto gallery, Reitzenstein uses the theme of the sprouting seed to draw similar connections between the micro- and macroscopic, the human and the plant, the natural and the technological.

The Grimsby, Ontario artist uses the symbiotic connection of systems, rather than the Darwinian triumph of the fittest, as a biological model. For Reitzenstein these connections are not simply a philosophically interesting coincidence, but a real relationship. He is heavily influenced by native thought in its search for a balance of human desires with respect for nature, and of the spiritual world with daily imperatives. "The influence of native culture for me is that symbol doesn't really exist... That very direct relationship is a perceptual relationship not a conceptual one," he says.

And it is our utterly conceptual approach to living that allows us to blind ourselves to these links. Reitzenstein suggests that our objectification of reality allows us to make the choices that create an unbalanced environment in which viruses, infections, cancers, pollutants and technological absurdities thrive. He believes the solution lies in clearly seeing the implications of our choices and taking responsibility for them. For his own part Reitzenstein feels a responsibility as a cultural worker to speak out.

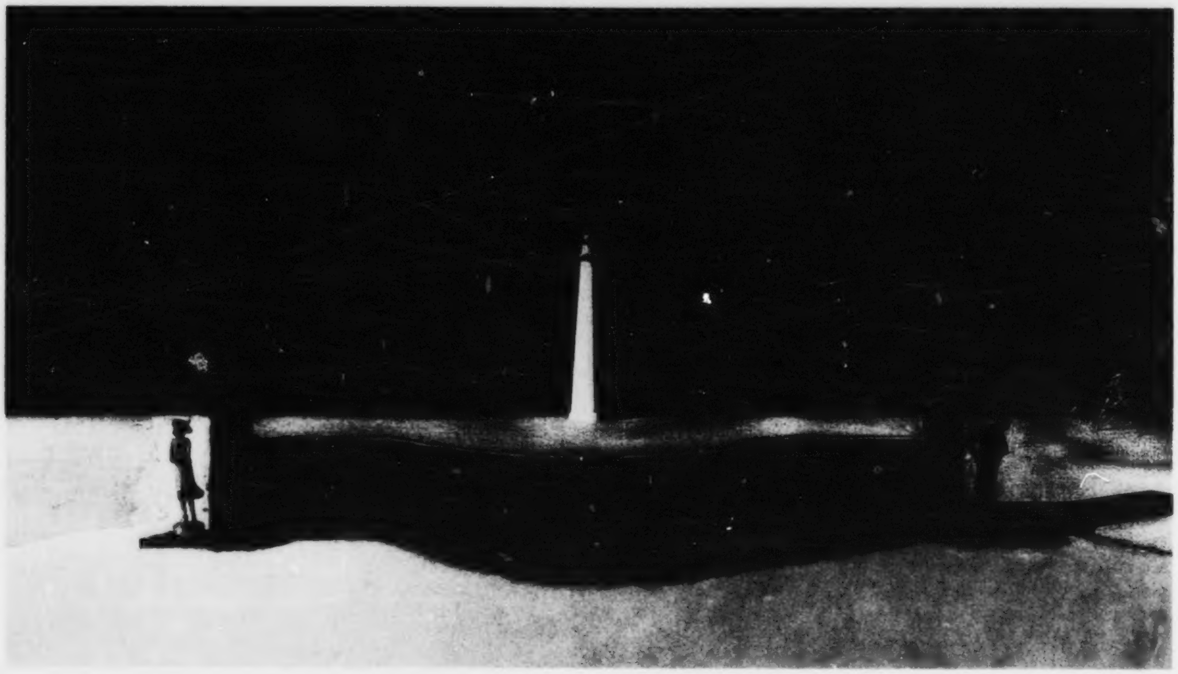
In shouldering that responsibility, he has pared down his materials to the fundamentals — blackened bronzes and the natural pigments that he uses for drawings. His sculptures have evolved from flimsy aluminum wall pieces of the early '80s to the current, solid works that exist as real objects in the viewer's space.

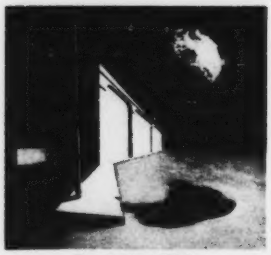
The Carmen Lamanna show runs from Oct. 13 to Nov. 8. A second solo exhibition is scheduled for Oct. 11 to Nov. 1 at the Glendon Gallery in Toronto. *Kate Taylor*



***First Spore* 1989**
Steel with burnt oil patina
45 x 40 x 100 in.
Courtesy: Carmen Lamanna Gallery

FOCUS ON BRENT BOECHLER





Top: *Untitled* 1990
48 x 89 in.
Bottom: *Railway Road* 1990
48 x 48 in.
Both: Acrylic, Alkyd, plaster, charcoal and conté on masonite
Courtesy: Catriona Jeffries Gallery

Brent Boechler's pictures hang together by means of their own internal logic. There is usually something out of skew, or exaggerated, about the elements in them. Stages and gallows are transplanted to flat prairie landscapes of unending yellow; a distant line of telegraph poles breaks up the horizon into segments that seem too precise, too orderly; monolithic red-brick buildings, looming and foreshortened, rise up out of nowhere, as if to mark the passage of some departed Titan.

Actually, they are rising out of that stratum of Boechler's mind on which are etched the images of a prairie boyhood, a vision of endless wheat fields and the eerie, alien traces man has left on them. Boechler heightens this strangeness by playing tricks with perspective and by presenting objects in isolation, away from the normal perceptual clutter that dulls their impact. The result is ominous and disturbing.

Boechler paints instinctively, but he also works methodically, constructing the relief brick walls in his paintings out of plaster, carving them brick by brick. All his work is autobiographical in that it tries to recapture moods and feelings experienced in the past, or perhaps in a different realm of time.

Since March, when the Catriona Jeffries Fine Art Gallery in Vancouver mounted his first solo show, he has added new motifs to his vocabulary. The sky is still black, but in recent paintings it has been set off by a large cloud, which seems to have drifted into the picture from another order of existence.

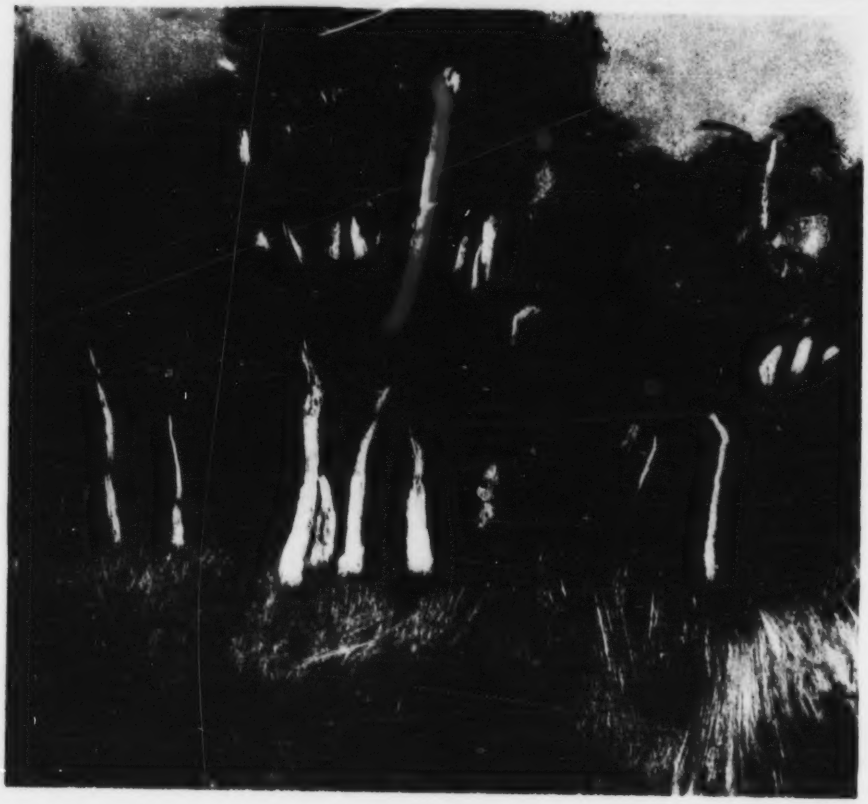
"Some people think the clouds are meteorites," Boechler says. "They're very round, very rocky. For me, the cloud denotes thought, and memory, especially in the pictures with railroad themes. I think it lends support to the idea of trains, with the plume of smoke at the beginning. But I see the cloud as an object in unison with other objects. It's not really supposed to be the focus of the piece. Rather, everything plays its part in creating the overall mood."

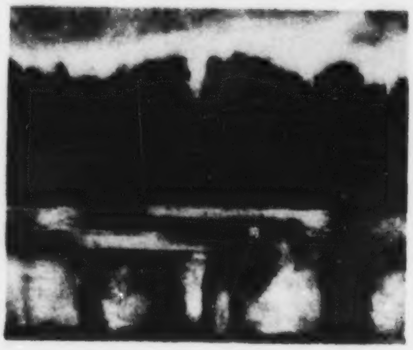
He has also introduced figures: a couple standing at either end of a platform, behind which rises a lighthouse; a male figure without a shadow, suspended in the air like an apparition; a dog, curled up in the road near an imposing building that could be a stockyard.

"I have all these forms jumbling around in my head, from my childhood or from recent experience," says Boechler, "and I keep adding to them, taking away, putting them together in the way that they'll work. Things are happening that I don't necessarily feel in control of. The meaning somehow seeps up through the cracks."

Boechler will have a second show at the Catriona Jeffries Fine Art Gallery early next year. *Michael Boxall*

FOCUS ON *BETTE WOODLAND*





Top: *Yellow Sky* 1989
Monotype
9 ¼ x 9 ¼ in.

Left: *Dead Elm* 1989
Monotype
16 ½ x 17 ¾ in.

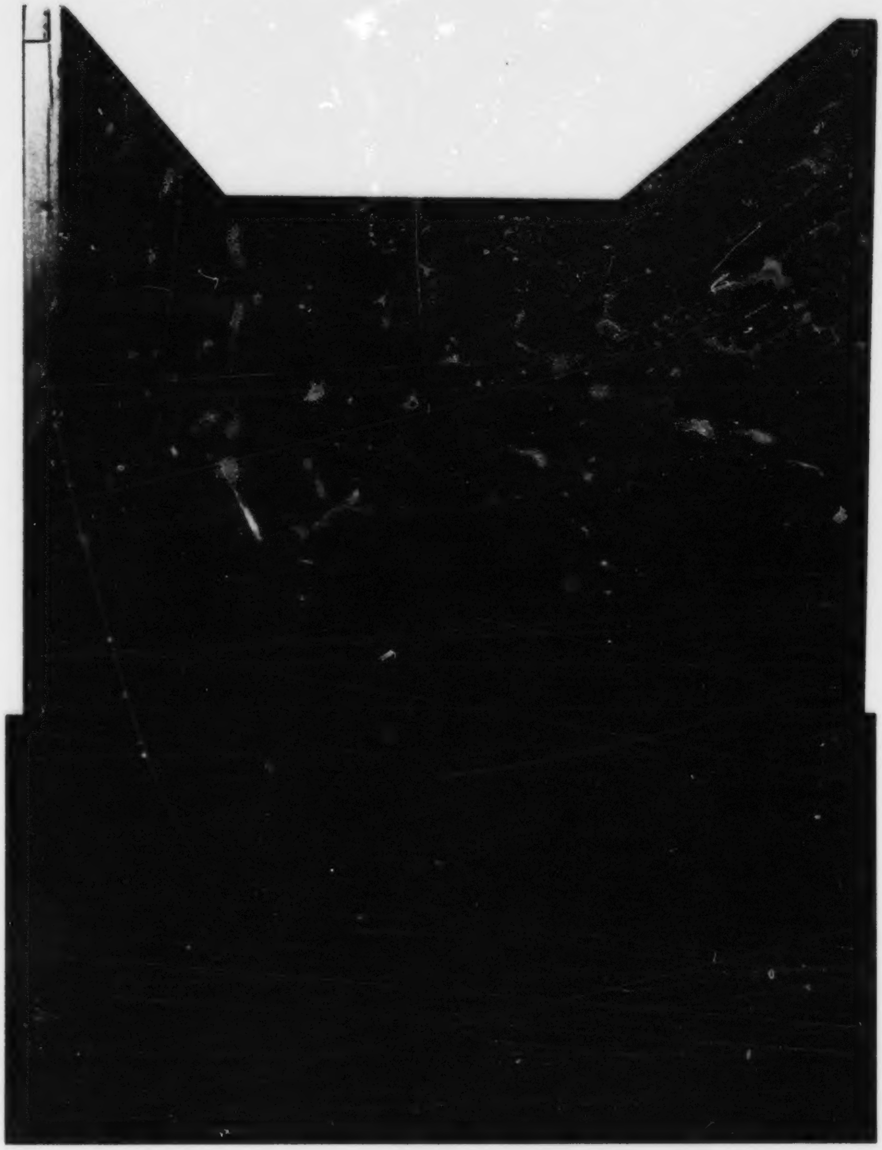
It would be impossible to come to any sort of visual awareness in Canada and not be influenced by landscape. In any expressive medium — in painting, writing, music, theater or dance — what's often acknowledged is a sense of place. Bette Woodland grew up near Orangeville, Ontario, and studied and lives in Winnipeg. Her work is a direct response to landscape, her pastoral, bucolic renderings scaled to the intimate medium of monotypes.

Woodland may well be following a Canadian tradition of painting landscapes and responding to the pervasiveness of the natural world, but these are not the rigorous, tossed shorelines of the Group of Seven, the architectonic skies of Dorothy Knowles or Reta Cowley. Woodland's painterly antecedents are Turner, with his infusion of saffron light, Monet and his stately poplars, blue-green shadowed against a dappled sky, or the palette of Cézanne's Mont Sainte-Victoire paintings: new green, blue-green sky, tangerine and yellow ochre hills.

Woodland uses either copper plates, for a subtle effect, or Plexiglas for a coarser lift, pressing her images on Arches Velin paper using viscose French Charbonnel etching inks. She says she chose monotypes because she can achieve a painterly quality in her work. She also sees the making of monotypes as an opportunity to draw with light. Degas' monoprints served as a model and inspiration, but she moves comfortably from painting to monotype as the current medium in which she works.

Woodland's work is tranquil, the palette comfortingly reminiscent of the Impressionist period. She herself describes some of it as elegiac. She recalls the landscape of her childhood as lush, verdant and healthy. Now, some trees are scarred and bare, victims of Dutch Elm disease and pollution. In her work, the bitter greens and ochres, the bleached trunks, the trees' topmost branches bare of leaves, serve as a troubling counterpoint to the peacefulness of her settings. Yet her work has a certain ambivalence. The yellow skies, for example, could be described either as sulphurous or pollen-like. But it is this balance which results in the quiet evenness of Woodland's newest work. *Meeka Walsh*

FOCUS ON *ROBERT MCNEALY*



The Garden of the Unsuccessful Politician
(detail) 1990
Installation at the S.L. Simpson Gallery
Courtesy: S.L. Simpson Gallery

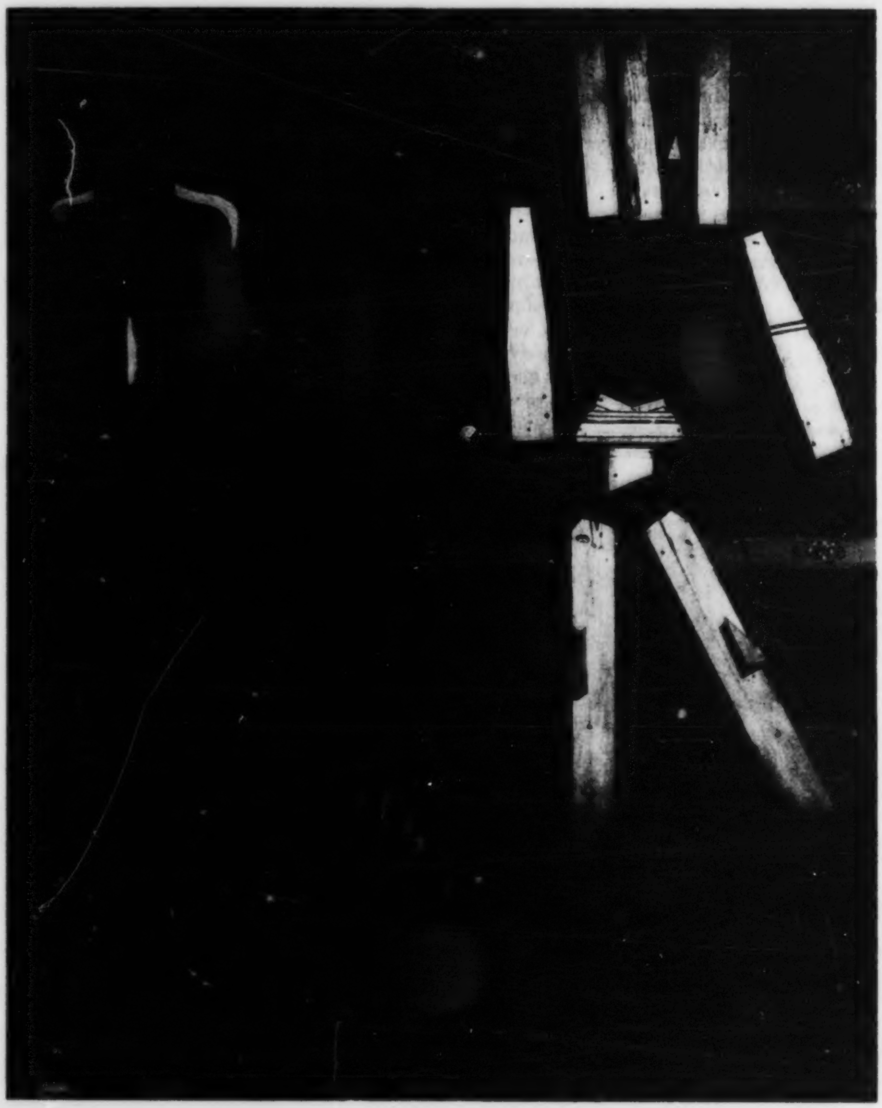
Robert McNealy's installations rely on a view of social and material history that disintegrates and reinvents our notion of what is contemporary right before our eyes. Drawing on the past to arrive at the precipice of the present moment, his wonderful sculptural invention incorporates a wide range of contorted everyday gadgets to imply a challenging narrative about the state of our assumptions and the direction society is taking.

Although McNealy himself is hesitant about such allegorical attributions, preferring to leave interpretation to the viewer, there was a brooding sense of *fin de siècle* in his well-received installation earlier this year at Toronto's S.L. Simpson Gallery. In that show, entitled *The Garden of the Unsuccessful Politician*, McNealy presented a modified version of a piece he took to the Southern Alberta Art Gallery in Lethbridge, Alberta, in 1988. Artifacts fit for the study of a dead and dying culture (McNealy's past includes a college stint in anthropology and archeology) were strewn across the gallery floor, among them pieces of aluminum male body parts resembling armor, a small, cast-aluminum pick-up truck and an office chair, all representative of a type of once dominant but now dwindling (one hopes) male (the failed politician) culture. These led to an enclosure, the walls of which were colored with a red clay pigment. Inside were heavy, archaic objects such as huge vice clamps, a green-encrusted bronze wheel and a large hook.

After more than a decade of travelling with his sometimes very large installations throughout North America (New York, Toronto, Quebec, Vancouver) and Europe (Holland, Switzerland, England, Italy), smaller works have been taking up McNealy's time lately, especially drawings. "I draw all the time," he says. "I work on assembly, inventory and collage drawings. But they're not necessarily things I'm going to make." The collage pieces, some of which were at S. L. Simpson Gallery, where he has been represented for the past six years, were compilations of other pieces he brings together in order that, he says, "the work's own history is built right into it." His own recent history included a show last fall in Oss, Holland, with fellow Canadian sculptor Judith Schwarz and two Dutch artists, Ton Maria Nijhof and Han Klinkhamer.

McNealy will be part of a three-person show tentatively scheduled for November at the Charles H. Scott Gallery in the Emily Carr College of Art and Design in Vancouver, where he taught sculpture in the spring of 1986. In the meantime, he is busy "giving thought to public art projects." *Martin Dowding*

FOCUS ON *ROBERT YOUNG*



The Affair: Contrapposto 1990
Oil on canvas 84 ⅛ x 67 ½ in.
Courtesy: Paul Kuhn Fine Arts

In his 1980 painting *The Juggler*, Robert Young depicted himself — the artist — as a being capable of sustaining a complex act of manipulation and balance, launching yet controlling a crowd of formal, linear, historical and biographical elements while engaged in that conflicted business of picture-making. A decade later, he continues to juggle aspects of representation and abstraction, calligraphy and pattern-making, landscape and still life, with visual quotations from Western and Oriental art history, and close renderings of books, jugs, photos, pots and his own earlier constructions and drawings.

Young's art admits a fondness for humble, utilitarian objects, a fondness rooted in his working-class childhood and a Zen appreciation for the things, he says, "that sidestep mastery." But an artless object's existence in space may be artfully undercut by Young's repudiation of Renaissance perspective. Thus a tea chest or a vinegar jug finds its pictorial realization on a narrow ledge or platform, in front of a wall or curtain which precludes the illusion of depth and affirms the existential flatness of the painting. Young's is an anomalous obsession in the last, beleaguered decade of the 20th century, but one that makes more sense to him than the mistakenly programmatic agenda of what he refers to as the "New Academy."

In the last few years, Young has incorporated a simple box — a kind of Platonic solid — as the predicating structural device in his paintings. His ambition seems to be to deploy the box — whether cardboard carton drawn from his own environment or wooden box borrowed from David's *Death of Marat* — as a vehicle for aesthetic concerns, without concretizing it into a symbol. Young has stated frankly that he is interested in "evocation" not "signification," yet there are times when his imagery is so unsettling that it is difficult to stifle questions about meaning and intent.

Inspired by a non-Constructivist Vladimir Tatlin painting and recalling scenes from Brixton Market in the late 1960s (where butchers' stalls were loaded with large cubes of horse flesh), Young felt compelled to paint a box as if it were fashioned out of raw meat. At first he dropped the hypothetical meat box into landscape studies, then he elaborated it in a large interior which, as he painted it, came to evoke the uneasy nature of the romantic relationship. *The Affair: Contrapposto* (1990) places the box of meat, with all its unpleasant sexual, environmental and political connotations, before a wall on which are suspended images of a man (painted from a wood assemblage Young made in 1985), a woman (derived from a discarded student drawing, its strange disproportions preserved in Young's painting), and an almost mechanistic being (borrowed from Dürer). The turning away of the woman and the juxtaposition of all the figures with the meat seem to suggest the impossibility of bridging the chasm of ignorance and stereotype that separates the sexes. The mood of pessimism, alienation and lack of freedom here is only slightly mitigated by the extreme beauty and facility with which the painting is executed. *Robin Laurence*

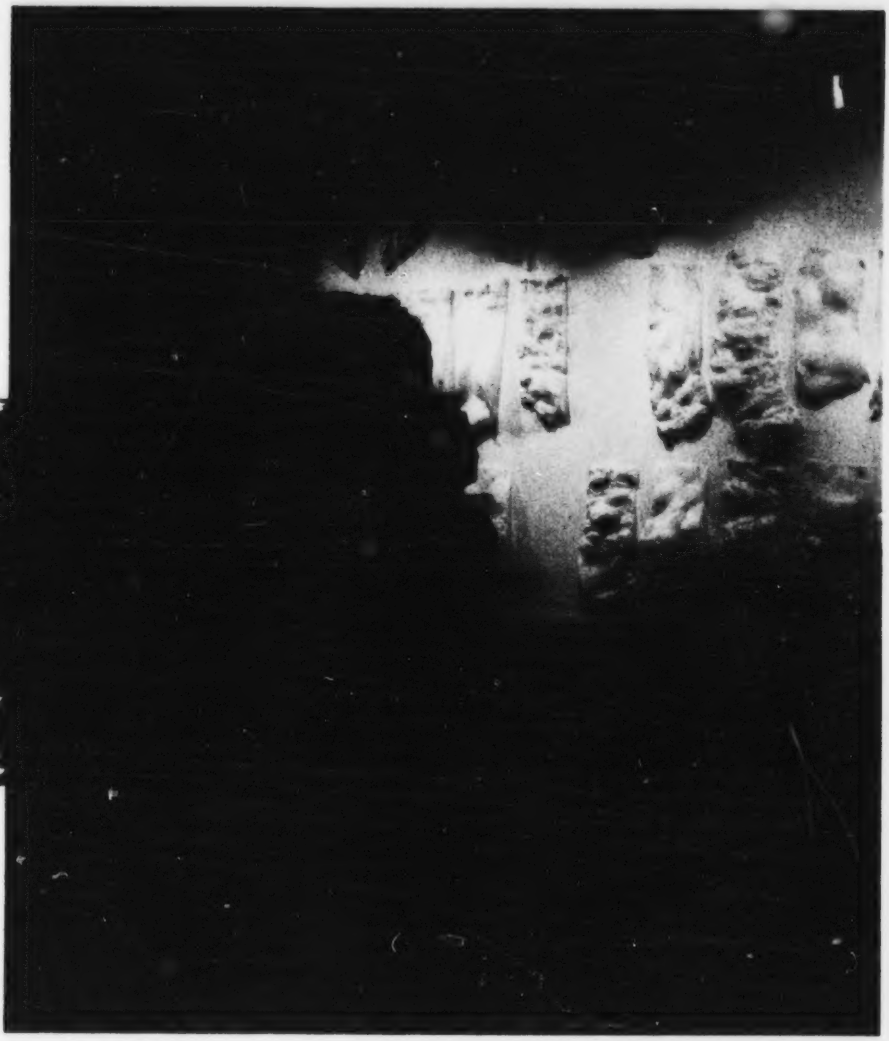
FOCUS

ON EVAN PENNY

The first part of Evan Penny's career was built upon the production of sculpted figures which, like *Ali* (1982-84), were smaller than life size but so highly mimetic, so hyper-detailed, it came as a shock to realize that the works had to be the result of modelling in clay and not the result of body-casting. Part of the inventiveness of these virtuoso sculptures lay in the way they focused the viewer, which is to say the way they called into question the function of the viewer's focal length from the sculptures. Because of the outlandish mega-realism of the figures in combination with their diminutive size (most were three-quarters or four-fifths life-size), looking at them *from any distance* was like looking at them through the large end of a telescope.

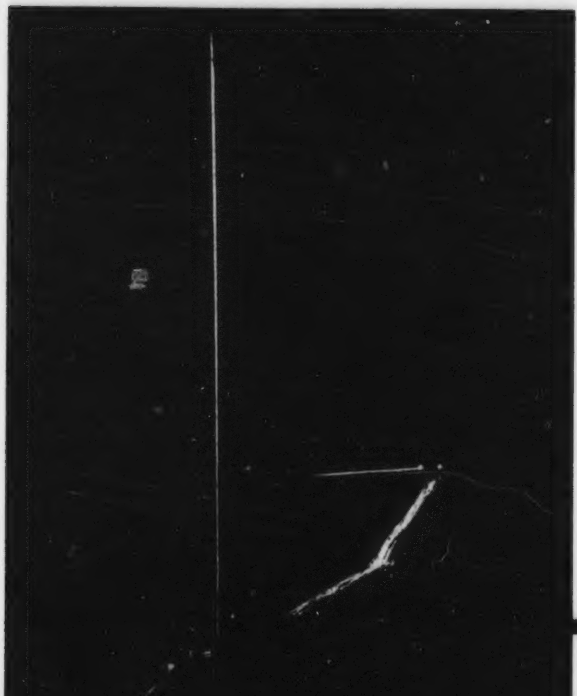
Penny's new body of work continues his exploration of both the artifices of monumentality and the complexities of the gaze (with the mechanisms of focus at their core). Much of Penny's recent exhibition at Toronto's Wynick/Tuck Gallery (April 28 - May 26, 1990) revolved about the twin poles of an additive sculpture paradoxically called *Monad* (1990) a large, rather skull-like construction of steel shelves holding a collection of roughly textured cement fondu heads (of artist Stephen Andrews) and the *Hart House Mask* (1990) (for whom Andrews was also the model), a huge, architectural face-fragment resting on the floor like the fallen head of Ozymandias. Built up section by section like a wall (Man Ray's painting *Imaginary Portrait of D.A.F. de Sade*, 1938, comes inevitably but uselessly to mind here), the mask is made all the more disorienting by being presented in reverse, in negative, a concave instead of a convex mask, a walk-in mask, a figurative dish, more inhabitable than distancing (and a confounding, therefore, of the usual program of the hieratic). A brilliant echo of his bronze *Mask* (1989) in the Donald Forster Sculpture Park at Guelph's Macdonald Stewart Art Center, the models for which have provided the abstractable building blocks for the Wynick/Tuck works, the *Hart House Mask*, with its layered shelf of a mouth, its huge, staring reverse-eyes with pupils popped up like titanic bolts, investigates the fragmentary nature of monumentality, deconstructing, in the elusiveness of optical fluidity, the very nature of sculptural reverence and mass belief in the vectored outcroppings of public history.

Gary Michael Dault



Installation view
Foreground: *Monad* 1989/90
Cement fondu, steel
65 ½ x 64 x 74 in.
Background: *Surface* 1990
Installation
Bleached bee's wax, cheese cloth
Photo: John Struthers
Courtesy: Wynick/Tuck Gallery

FOCUS ON *CATHERINE WIDGERY*



Window 1990
Wood and steel
122 x 30 x 40 in.
Courtesy: Leo Kamen Gallery.

Absent Sea, the title of Catherine Widgery's new sculptural series, harks back with some irony to her successful (she's received a number of major commissions over the past year) earlier works. The new pieces, exhibited in June at the Leo Kamen Gallery in Toronto, are different in emphasis and style from the water-oriented works which preceded them. Although the artist alludes in some of the 1990 sculptures to vestiges of vessels, the engagingly anthropomorphic copper and lead arks from the 1989 *Boat* series are gone. Absent too are the wry visual puns from the same period where, for example, a miniature vessel swung high and dry between twin communication towers in *Two Towers* (1989) and a brass-carapaced submarine entity nosed up from beneath the floor in *Floor Boat*. Water, an enduring symbol of the unconscious, has given way to a preoccupation with industrial landscapes and the aesthetics of abandonment.

The new ideas stem from Widgery's memories of steel skeletons seen in her youth in Pittsburgh and industrial fossils spotted along the canal zone in St. Henri and the old docks of Montreal. Her materials have also changed. The new work bypasses the lead, bronze, copper and brass — materials with an aura of rarity and age — which Widgery had previously used to great effect. Now industrial steel is king, muscularly crafted into rings, collars, armatures, sheets and ribs. Peeled wood saplings and bare branches, stand-ins for nature, support, bridge, link and penetrate these heavy metal surfaces, fragile backbones for a machined corpus. The scale, however, is still human, with most pieces no taller than an upstretched arm and no deeper than a wide stride.

Modelled on the post-industrial real world we perforce live in, this is not a polarized universe where metal is bad and wood is good: rather, they're yin and yang, locked in a necessary embrace. For example, *Muzzle* (1990), five steel collars and a metal snout dangling from the ceiling, would be shapeless and purposeless without the stripped sapling suspended within.

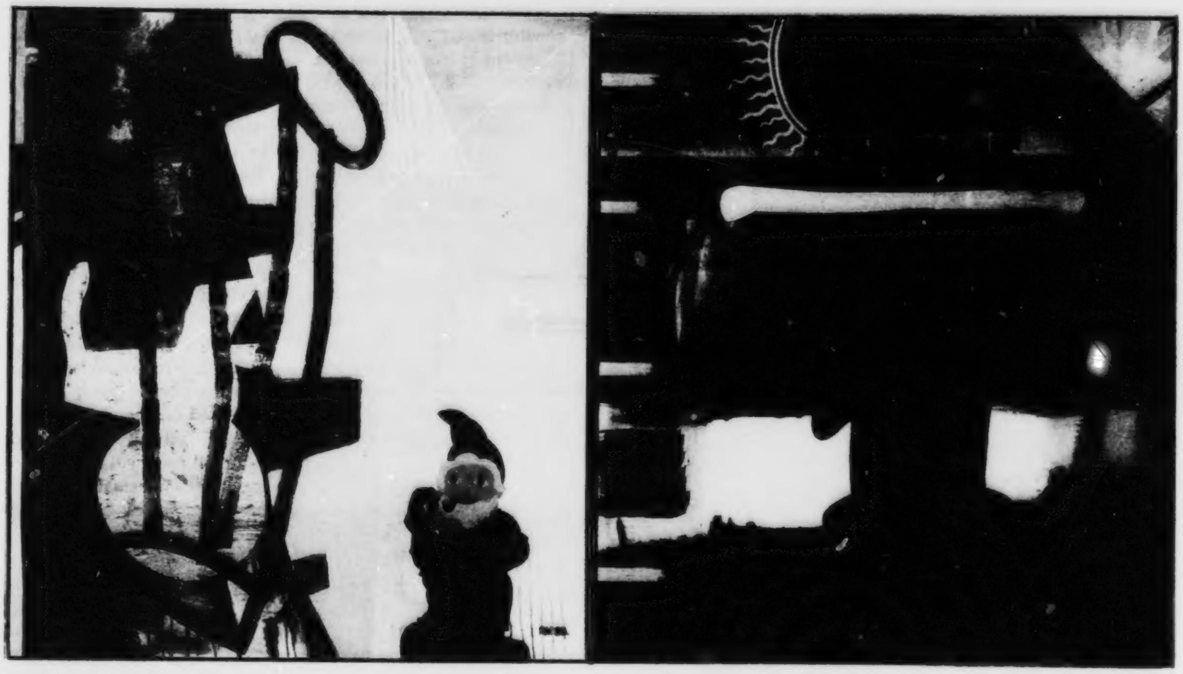
Inversions and little mysteries abound. In *Divining Rod* (1990), a wooden branch becomes a backbone heroically supporting steel ribs many times its weight. Improbably, a branch squeezes through a small opening in a suspended steel slab (*Window*, 1990). And *Mobile Tree* (1990) is an upright tree-trunk ready to roll on steel wheels.

Says Widgery: "I'm fascinated by the verticals and spare skeletal qualities of the iron bars and mesh across windows, rusted fences and bare steel beams found in the backyards of decaying factories. These empty shells are at once the structure that contains us and our body itself. Much of existence," she continues, "is defined by a struggle for balance between intellect and emotion — between man's creations and those of nature." We fellow wire-walkers must attain equilibrium here, as Widgery has done, or move on, looking for that lost primordial sea.

Catherine Widgery will have a solo show at Centre d'exposition CIRCA in Montreal from April 13 to May 25, 1991. *Betty Ann Jordan*

FOCUS

ON *RON MOPPETT*



Painting Nature with a Mirror 1985
Oil on canvas
71 x 128 in.
Courtesy: Glenbow Museum

If language constitutes the self, then Ron Moppett's visual language might be said to constitute the painter himself as the subject of his work, a subject engaged in painting who gathers thoughts, feelings and impressions in his waking hours, remembers the phantoms of his dreams, and sifts, signifies and fixes them on a canvas like a screen.

A consciousness unfolding emerged as the single most clarifying metaphor from *Ron Moppett: Painting Nature with a Mirror*, a travelling exhibition of 40 works guest-curated by Katherine Ylitalo for Calgary's Glenbow Museum, where it was seen this spring. Like Moppett's paintings, this engrossing show seemed to tell a story. It narrated a search for the way disparate things converse when they are brought together in formal, symbolic and intuited intersections.

Seven years into Moppett's career, the exhibition began with a 1974 assemblage made of found objects and materials and a single rose rendered in paint. As the work proceeded, a viewer could watch as Moppett formulated a new idiom with a vocabulary of pictorial signs — culled from the image flow of mass culture, art and the subconscious — and began to deploy them in paintings with the gestural latitude afforded by actual objects in assemblage or collage.

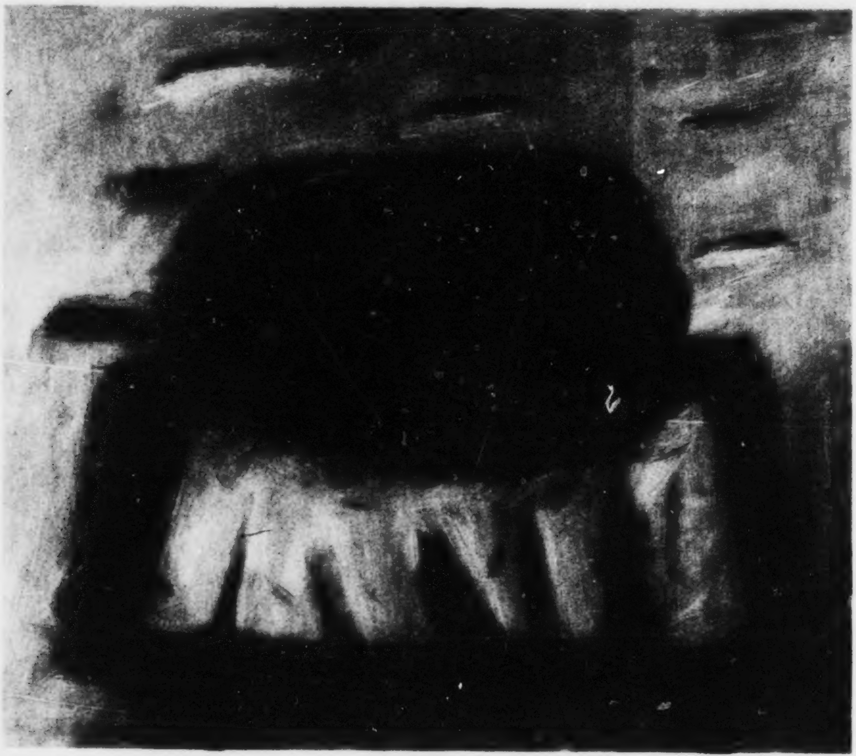
A turning point came in 1985 when, after working through the persona of Vincent van Gogh and an ensuing period of dark, dense imagery that seemed to float up from the subterranean self, Moppett opened his paintings to vistas of mind and emotion at once more spatially generous, vivid in color and inviting to a fellow traveller than before.

The large, vibrant paintings of the past five years, which made up half the show, embody the enchantment of the dream space wherein the poet-painter dreams while fully awake and aware, self-realized but separate. Thus deep tenderness and wry poignancy can attend the spectacle of a human struggling for transcendence as Moppett, the ever-present internal spectator and participant, signifies his presence as a toy bear, a gnome woodcutter, an empty chair or a reaper with his scythe.

His colloquies on time and place, fallibility and mortality, death and regeneration, fears and enthusiasm circulate through his mature paintings in the spaces between the signs, kaleidoscopic fragments that coalesce, shift and reform with the ardor of elegies and psalms. In a sense, he is talking to himself. But as he embraces images and language, Moppett reaches out by painting a poem of weightless, unquantifiable human experience to draw the reading viewer into the tale. It is a story of contemporary life, of atmospheres, moods and longings, and a mirror of human nature, a subject both in and outside of present time and beyond the boundaries of a single self.

Ron Moppett: Painting Nature with a Mirror will appear at the Mackenzie Art Gallery in Regina from Sept. 26 - Oct. 28 and at the Edmonton Art Gallery from Nov. 17 - Jan. 20, 1991. *Nancy Tousley*

FOCUS ON *LUDMILA ARMATA*



Reclining Potato 1989
Oil on canvas
35 x 40 inches
Photo: Mark Tomalty
Courtesy: Galerie Rochon

An exuberant student of the everyday, Ludmila Armata likes to keep things simple. Her most recent exhibition, at Toronto's Galerie Rochon in December 1989, was of human-scaled oil paintings of an off-kilter but still familiar world peopled by anthropomorphic rocks and enormous fruits and vegetables on buckling tables. These subjects, worked up in rich colors, were set against velvet-dark horizons and technicolor or oatmeal skies. Portrayed with painterly panache were, for example, a highly scrubbed monster potato (*Reclining Potato*, 1989); six great pears on a teetering support (*Just Pears*, 1989) and a languid but virile dill pickle (*Cucumber at Sunset*, 1989), lounging dead-centre on a sparkling white cloth.

Armata, Polish-born and -educated (she has a Masters degree in Fine Arts from the Fine Arts Academy of Krakow), defected while on a visit to Montreal in 1981. Her wry, graphic compositions bring to mind the award-winning Polish posters which often tour the international art museum circuit. Preferring to work intuitively, Armata maintains, "I'm here to see and to participate."

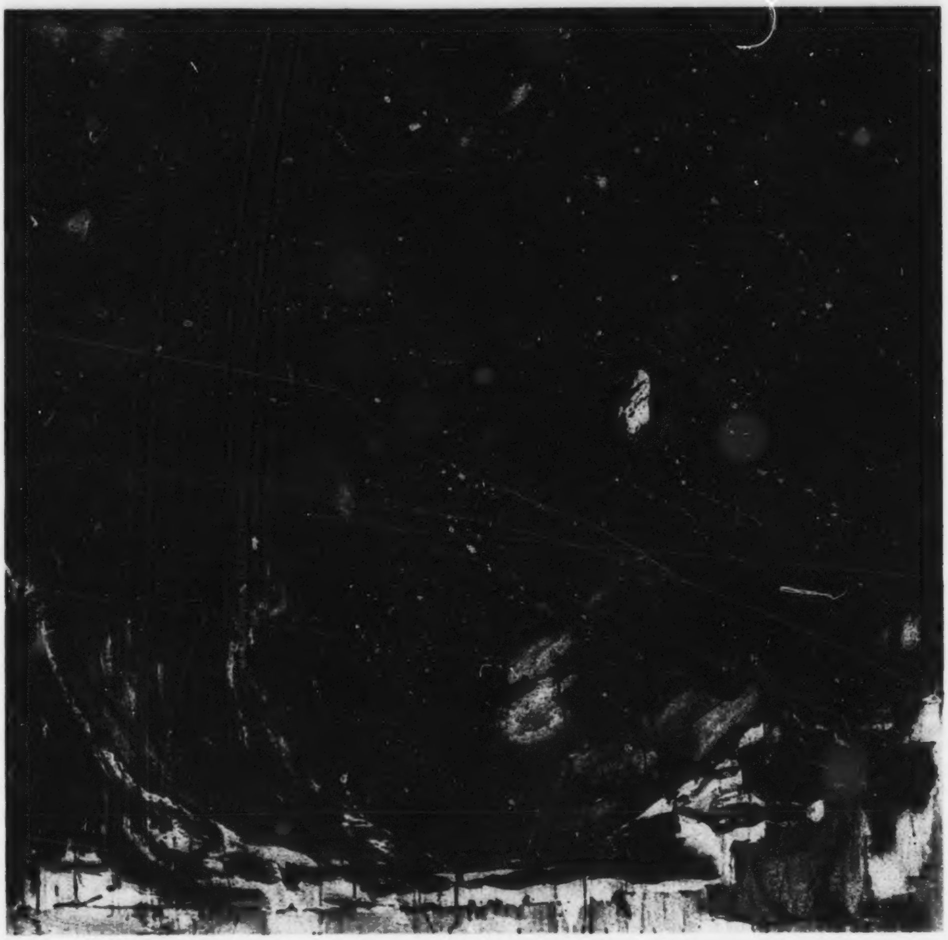
The table motif is associated with her cultural roots. "In eastern European culture, most of the important things in life happen around a table — lovers meet, babies are born, people die. And always the white cloth is laid for special occasions."

With the fresh eyes of someone with a different frame of reference, she also recalls her early experiences in North American supermarkets. "The fruits looked artificial. How did they make the poor apples grow identically? And the potatoes — instead of being a mountain of dirty stuff, here they were beautiful works of art."

A solo exhibition of oil paintings is scheduled for March 1991 at the Galerie Rochon, Toronto.

Betty Ann Jordan

FOCUS ON *HAROLD KLUNDER*



Untitled Mandala II 1988
Oil on canvas
78 x 78 in.
Courtesy: Sable-Castelli Gallery

"The fact that I am a painter is incidental, because I am as much a voyeur of painting," mused Harold Klunder in 1988. Klunder's paintings through the 1980s have remained a visual feast. Created by the gradual building up of layer upon layer of oil paint, his works have oscillated between formal abstraction and figurative expressionism rooted in the unconscious. As a result, Klunder's textured surfaces form a thick lattice work of line and emergent forms.

The realm of the unconscious has proven to be a constant source of inspiration for his paintings, which can evolve over a period of years. During this time, he continually refines his vocabulary of forms and gestures. Klunder's paintings can be seen as a composite portrait of the artist himself, and his desire to collect fragments of the past can best be explained through his own need: "In some sense painting is a validation that I am real. History proves painting is a real thing in the world, so that creates a reality for me."

Klunder's most recent works have included self-portraits that explore his relationship to other people, to his family, and to the outside world. The surfaces are made up of dense underlays of forms that have been partially covered over or are emerging from a bed of aqueous paint. Figures, surrounded yet untouched by these abstract marks, become isolated in amorphous, cave-like enclosures.

From the beginning, Klunder declared himself independent from the representation of space. In the *Schoenberg Drawings*, started in the early 1980s, and still an ongoing project, he used composer Arnold Schoenberg's 12-note atonal structure as a shifting point on the line between figuration and abstraction. The *Schoenberg Drawings* illustrate Klunder's desire to fuse his picture plane by negating both foreground and background in favor of one seamless meltdown of figure and space. Similarly the painting *Untitled Mandala II* (1988), recently exhibited at the 49th Parallel Centre for Contemporary Canadian Art in New York, compresses space in order to produce a composite portrait that is just as much about the artist himself as it is about his father. For Klunder, lack of order has been his freedom. "Most people feel so uneasy about the unordered way that events happen, in that there is no proper sequence. I don't delineate things in a normal way.... It is a rest from caring about history," he explains. In the process of letting go, Klunder is creating heroic paintings that are free of hierarchy.

Linda Genereux

INDEX

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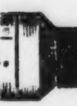

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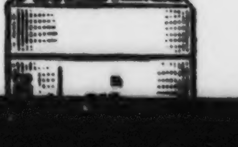

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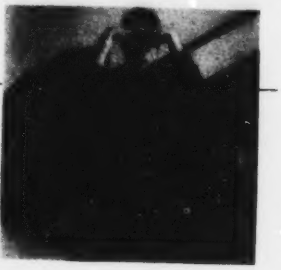
Peter Day

1949-1990



Peter Day was an art consultant, curator, journalist and artist who arrived in Toronto from London, England in 1976. For many years the managing director of the Mira Godard Gallery, he left the gallery in 1983 to become co-chair of the Special Committee for the Arts (the Macaulay Committee); he had also been a member of the City of Toronto Public Art Commission, the visual arts reporter for CBC's *State of the Arts*, an associate editor of *Canadian Art* magazine and a public art consultant for major Toronto building projects. He had recently taken over as editor of *Impulse* magazine. He published two books with Summerhill Press, *Canada's Gigantic* with photographer Henri Robideau, and *Art in Everyday Life*, with Linda Lewis. What follows are excerpts from a eulogy delivered by Summerhill publisher Gordon Montador at a memorial service held at the University of Toronto's Hart House on July 6, 1990.

Peter made a very good friend. He raised our aspirations through his own example, and he was endlessly curious about our lives, delighting in the details, full of suggestions and encouragement. His energy was intense, he threw himself into ideas — there were co-authored novels, performances produced, artists encouraged, business ventures entertained — and when he danced, this energy exploded in a kind of fast-forward karate routine; he used to go slam dancing in the middle of punk boys, close to the stage at Masonic Temple concerts.

He had a wonderful way of making you his pal, his co-conspirator, an arm around your shoulder, a great sense of fun. He had a naturally creative spirit, and he had an incredibly strong will. An impassioned advocate, he was contemptuous of many things, and he had a keen and cynical sense of the politics of life, but his enthusiasms were enormous. He had a teasing way, was a provocateur, he loved to shock, to challenge, to tell a story. He had enthusiastic appetites for art, for design, for all things Italian.

He forged links between artists and writers and publishers. Between artists and commissions, between artists and ideas. He never stopped reading, researching, writing, watching: his library, specializing in the visual arts, design, concrete poetry, architecture and furniture, was a joy of a collection, idiosyncratic, well organized, constantly referred to.

Despite all this delight in life and beauty, despite his adventurous spirit, an equally powerful force was pulling him back, to a depression in evidence since childhood. His strengths were so real it was hard to understand how fragile he was. This force was so powerful that in the last few years it completely dominated his life. He was in great, deep pain, on complicated medicines and therapies. Yet he still organized the London Young Contemporaries show (opening Sept. 6), had three or four issues of *Impulse* on the go, and was finishing off the commission for the Italian war veteran's memorial in Toronto. What an extraordinary will to live and to create was dragged to a halt on May 23rd.

I think Peter was by nature an optimist who was often betrayed. The good didn't always win, the evil didn't perish, good people got sick and died. He distracted himself with ideas and enthusiasms. He designed gardens, he learned to love flowers, he fell in love with typefaces and images and texts in art. But his unhappiness always came back, and nothing he knew to do could stop it. *Gordon Montador*

Photo: David Rasmus

Robert Markle

1936-1990

Some of the many aspects of my friend Robert Markle:

His unique art, which explored the human figure in drawings, prints, paintings and sculpture, with distant echoes of the erotic gentleness of Bonnard, the savage vitality of de Kooning, the raunch of the burlesque and the legends of his fellow Mohawks.

His writing on just about anything, his robust and perceptive style informed by voracious reading of everything from Joyce to Hammett.

His love of all good music, from Bach to rock and especially jazz, which he also performed as the boss tenor of the Artists' Jazz Band. For me, sometime trombonist, playing the blues with Bob was like an empathetic love affair of exquisitely balanced timbre, equally inept, equally inspired.

His love of toys as expressed in his passionate collecting of folk art, wonderful whirligigs and the latest in electronic gadgetry.

His love of the french fry — from the chips and gravy of Toronto's taverns, where he belched acid revelations to the young whose ways he loved and learned from, to Gordon Rayner's Magnetawan, where he became the noble pink man amongst us voyeurageurs, eating freshly caught fish and chips, drinking fire water earth air and smoking the peace pipe of his ancestors, to the *frites* of the Brasserie Lipp in Paris, France, where the waiters treated him like exotic royalty from the New World.

The richness and diversity of his expansive mind was exemplified in his abiding friendships with other painters, musicians, writers, actors, filmmakers, poets, architects, photographers and his fellow sportsmen of Mount Forest, Ontario.

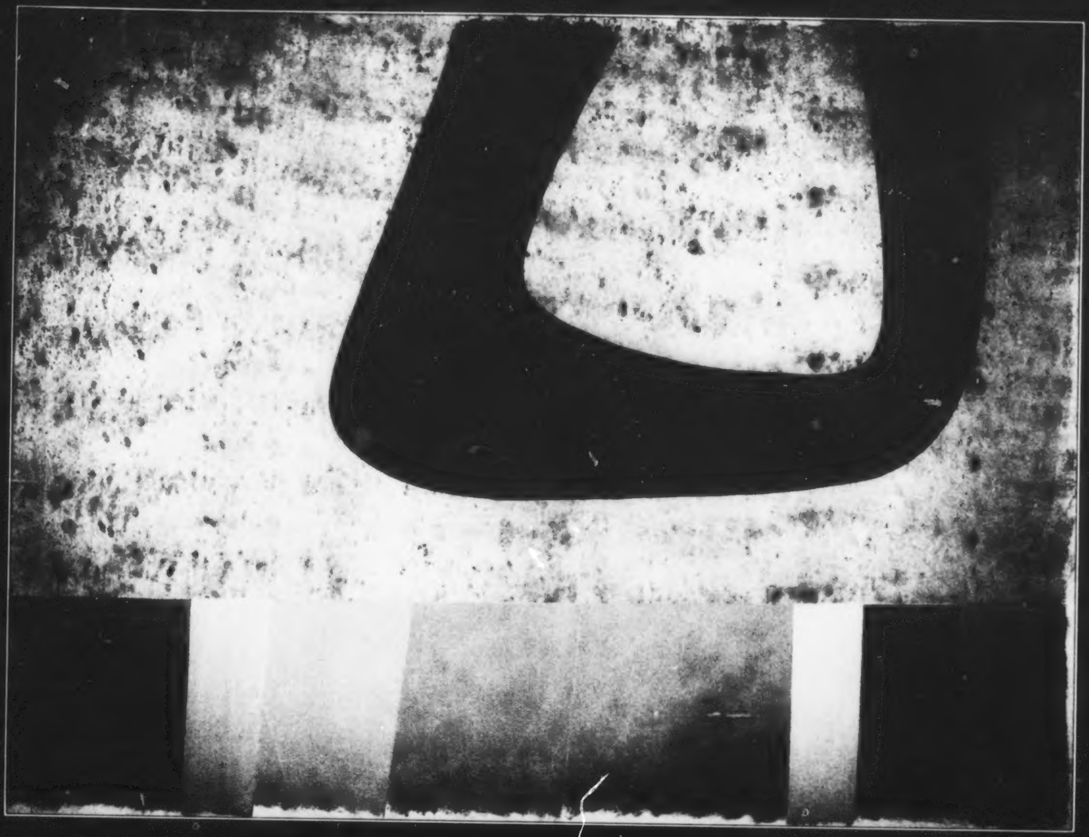
Above all, his love for Marlene, one of the truly great ladies and his wife, lover, model, inspiration and the custodian of his sanity.

He was as strong and graceful as his tumbling, long limb-strewn pictures and as beautiful.

I loved him. *Graham Coughtry*

Photo: Michael Torosian

Contemporary Paintings at Auction



JACK HAMILTON BUSH, *"Strawberry"*
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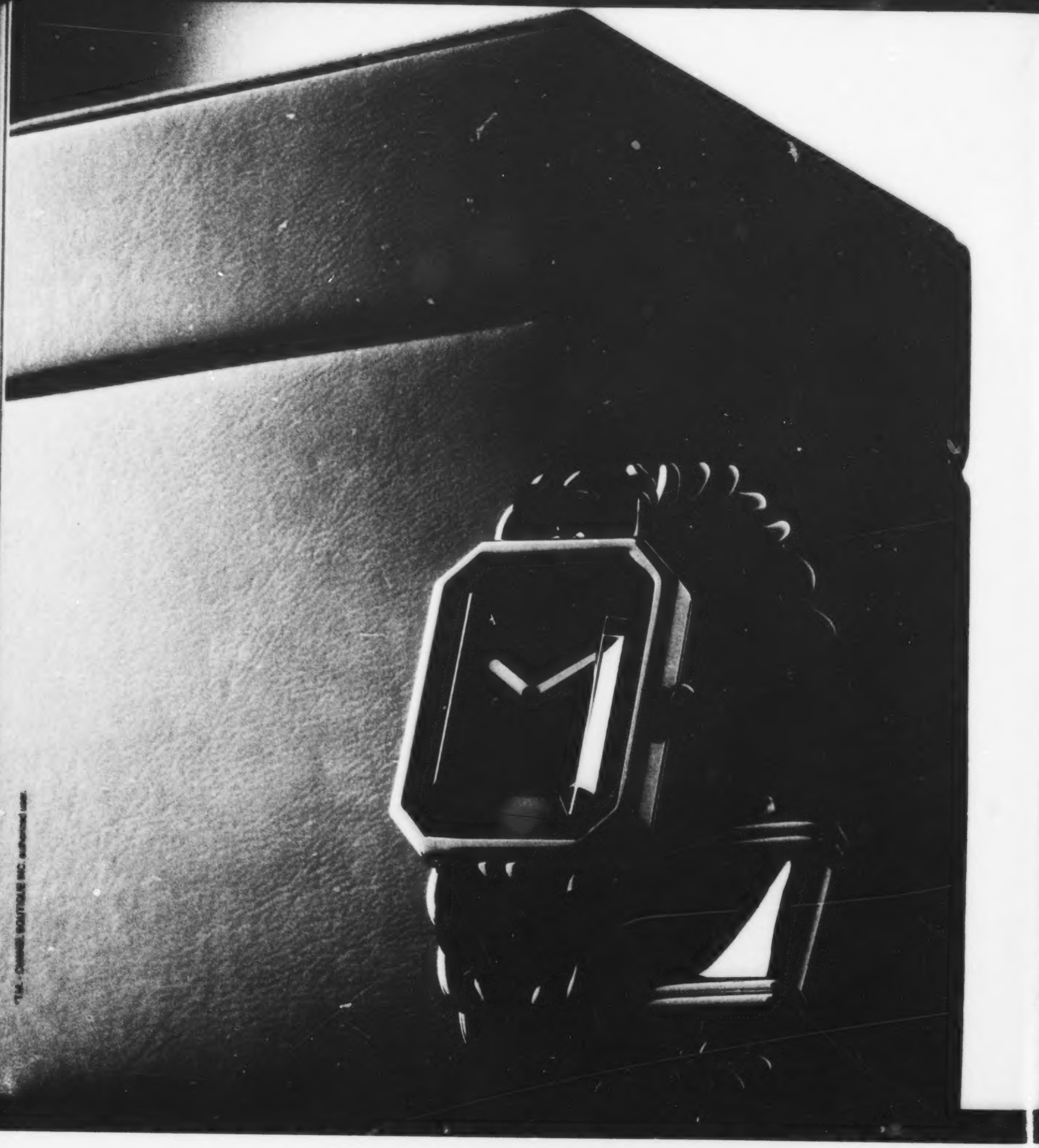

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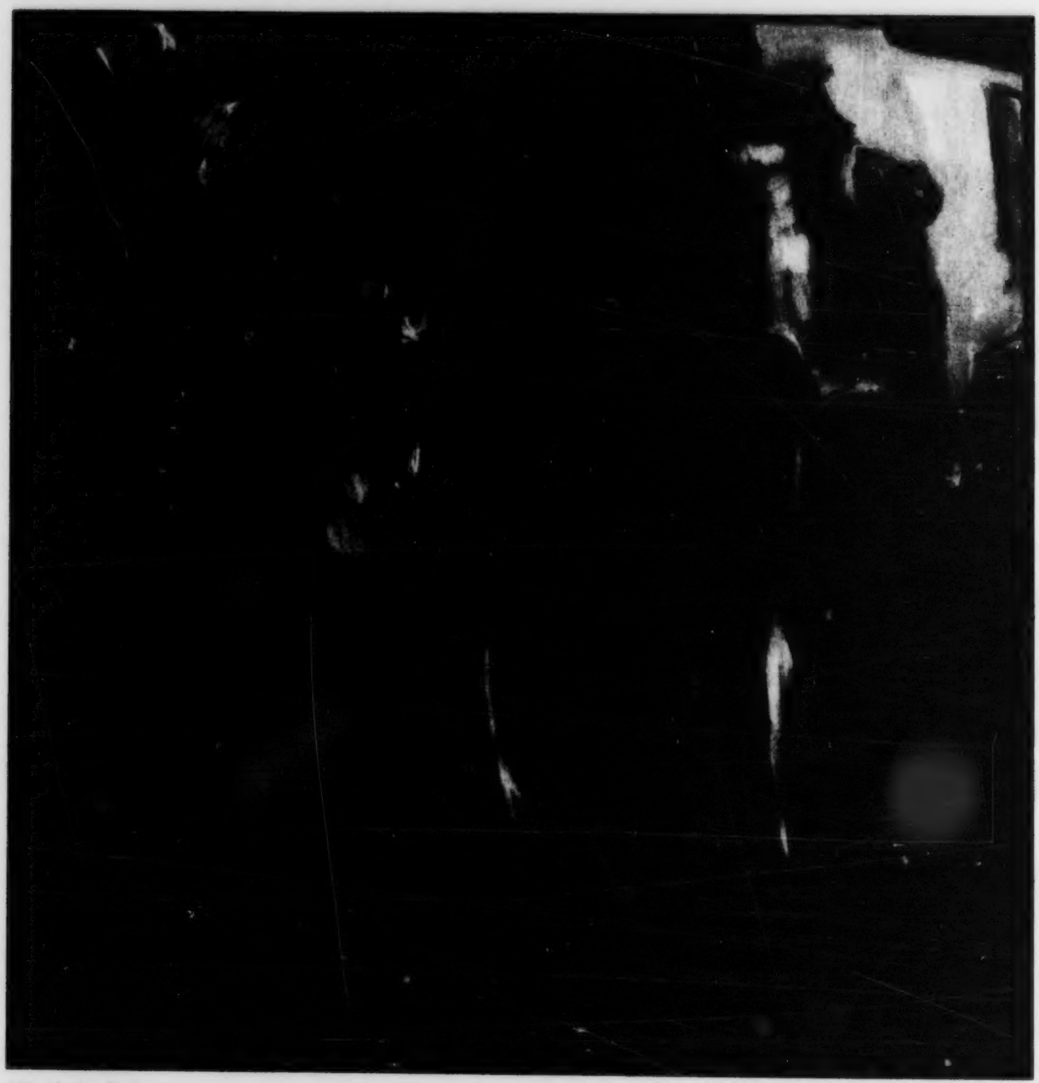

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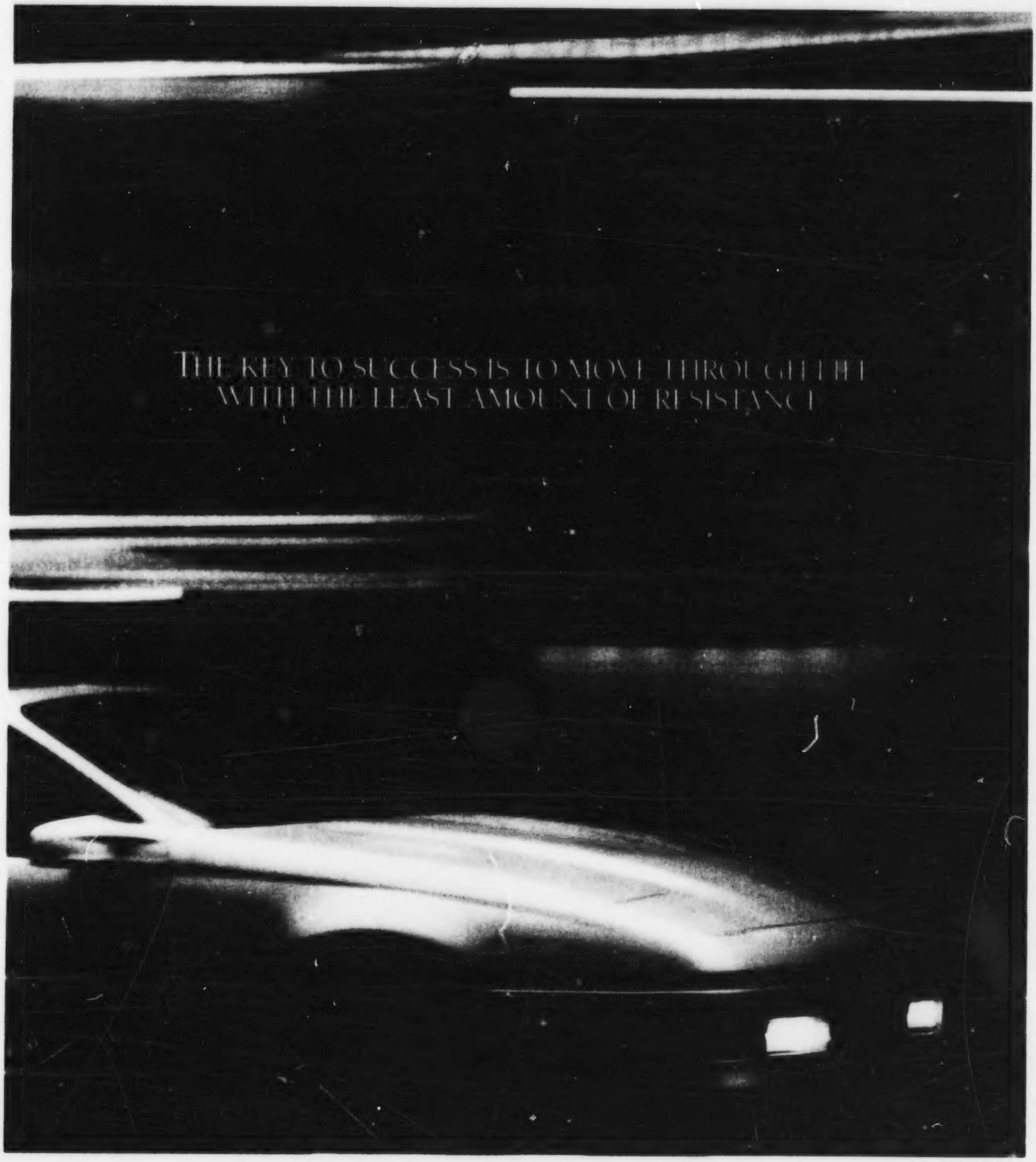
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We are in danger of ruining the earth and the air that sustain us, and that ought to sustain our children. We are in danger of allowing greed to continue to function as society's prevailing raison d'être (do we somehow believe we can eat and breathe money?). And we are continually in danger of losing our sense of urgency.

War has nothing on this. Already there is no country in the world unaffected by the diseases, droughts or floods caused, directly or indirectly, by pollution. Soon there may be no one who isn't to some degree ill or starving. There could eventually be no wars, it's true, but that would only be thanks to a human race weakened by the chemical attacks that we have brought upon ourselves.

Saving the environment is *the* issue that will dominate the next decade. And it should. Apocalyptic visions notwithstanding, if we don't make significant changes now, in our own lives and in the organization of commercial society, the whimpering human race may live just long enough to see T.S. Eliot's words come true.

Both writers and visual artists have, of course, become increasingly

Leopard *(Felis pardus)* resting in the Masai Mara Game Reserve, Kenya. Photo: Jean-Guy Thibault.

AFRICAN SAFARI. ALCAN ALUMINUM.

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politicized in the last ten years. Along with the pressing problems of sexism, racism and AIDS, many of them have made work that deals in one way or another with the destruction of the environment. In this issue of *Canadian Art*, we decided to give our pages over completely to work by Canadian artists who are grappling with environmental concerns. There are no articles in this issue. We all know – or ought to know – the facts, the arguments, the rationales. This issue allows us to view our fragile world purely through the eyes of our artists, unmediated by text.

To gather work for the issue, we invited submissions from almost every commercial gallery in Canada and from many of the parallel galleries. The response was heartening. Not only did we receive a huge number of slides and photographs, the overall quality of the work was also extremely high. As is the case with every issue, we were limited in the number of pages we had available, and therefore were forced to make some extremely tough choices. We have ended up with an eclectic mix of paintings, sculptures, photographs and installations that seemed to us to speak clearly and thoughtfully about the Canadian environment. While there was a surprising lack of anger in most of the work (some-

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thing that, for better or worse, could be seen as a national trait), there was nonetheless an obvious caring and concern in everything we saw.

Unfortunately, however committed one is to protecting our environment, realpolitik too often necessitates a different course of action. Witness the problems the staff at this magazine had in attempting to make *Canadian Art* biodegradable. All magazines that use petroleum oil-based inks on bleached paper or that glue their pages together are immediately out of the recycling game. We tried, we tried hard, to make this issue of *Canadian Art* as environmentally correct as possible. After all, it did seem hypocritical that we were showcasing work about the environment while at the same time contributing to the problem. We tried to do otherwise. But we failed.

Yet the reasons that we failed are perhaps instructive. Our difficulties illustrate quite graphically the kinds of massive changes that will have to occur before any of us, at work or at home, stops paying what amounts to lip service to environmental concerns and starts actually cleaning up our act. Recycled paper, for example, is too costly for a small magazine such as ours (in fact, what constitutes recycled paper is a matter of some

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debate, since there is still no such thing as paper made completely from post-consumer fibre).We also investigated stapling as an alternative to gluing our pages together, only to decide that not only would that method do a disservice to the artists' work (staples not being very aesthetically pleasing) but that more importantly, it would be mere tokenism if the magazine's pages themselves weren't recyclable.

We did do what we could. Both Key Publishers and Maclean Hunter, our co-owners, recycle their waste paper. For this issue of *Canadian Art*, we decided to plant two trees for every tree we used in printing the magazine. And in lieu of artists' fees, we are making donations to Energy Probe and the World Wildlife Fund Canada on behalf of everyone who contributed work to this issue.

So we did our best, which is probably all anyone can do. But the Catch-22s that arise around the issue of recycling affect us all. An artist we know, for example, cleans houses as a way of earning her living and subsidizing her art. Many of her clients have asked her to switch to biodegradable cleaning products. She isn't adverse to this suggestion except for the fact that, as she says, using them means it takes an extra

winter at the gallery

Irene F. Whittome

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hour or more to clean a house. And (surprise, surprise) most of her clients aren't willing to pay her more money for her longer work day. So she compromises by using fewer paper towels and feels guilty and selfish for wanting to be paid fairly for her work.

This kind of uncomfortable situation happens over and over again. It's enough to make anyone squirm. We recycle our bottles and cans at home, only to put the rest of our garbage in plastic bags. We wash our clothes in soap detergents, only to clean our floors with an efficient but harmful substance. Our cars run on unleaded gas, but we never contemplate giving up driving altogether.

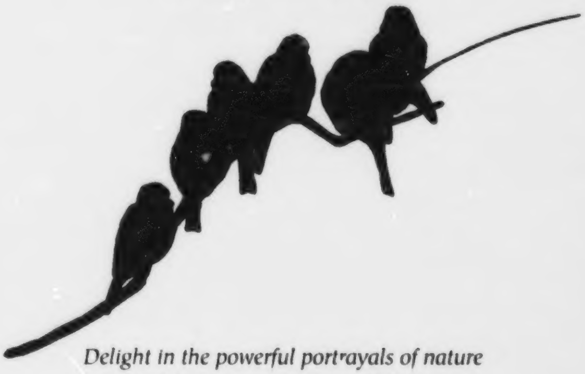
The work in this issue can't resolve these problems. What the artists in our pages can do, however, is to impart passion to issues that can too easily appear to be impersonal. It is they who bear witness to our collective blindness and who remind us, through their work, of the enormity of what we stand to lose.

JOCELYN LAURENCE
EDITOR

WILDLIFE

IMAGES IN PAINTING AND SCULPTURE

November 21, 1990 to March 24, 1991
at the Royal Ontario Museum



Delight in the powerful portrayals of nature created by three eminent wildlife artists, George McLean, Bob Kuhn and Kenneth Bunn.

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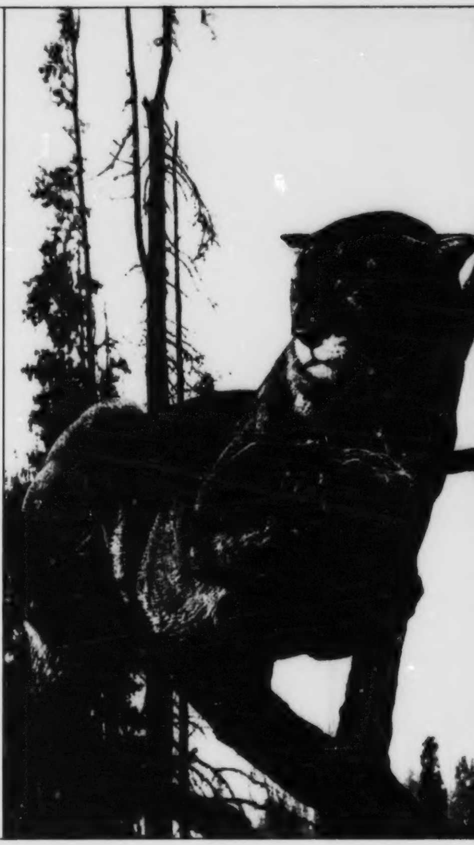
Above: Winter Sparrows (detail), Bronze, Bunn & Cougar Reclining in Tree (detail), Casein, McLean

The Royal Ontario Museum is an agency of the Ontario Ministry of Culture and Communications. Insurance for this exhibition has been provided by Communications Canada through the Museums Assistance Program.



Lisette Model, detail of *Running Legs, Fifth Avenue* New York 1940-1941 Printed 1980, Collection NGC

LISETTE model

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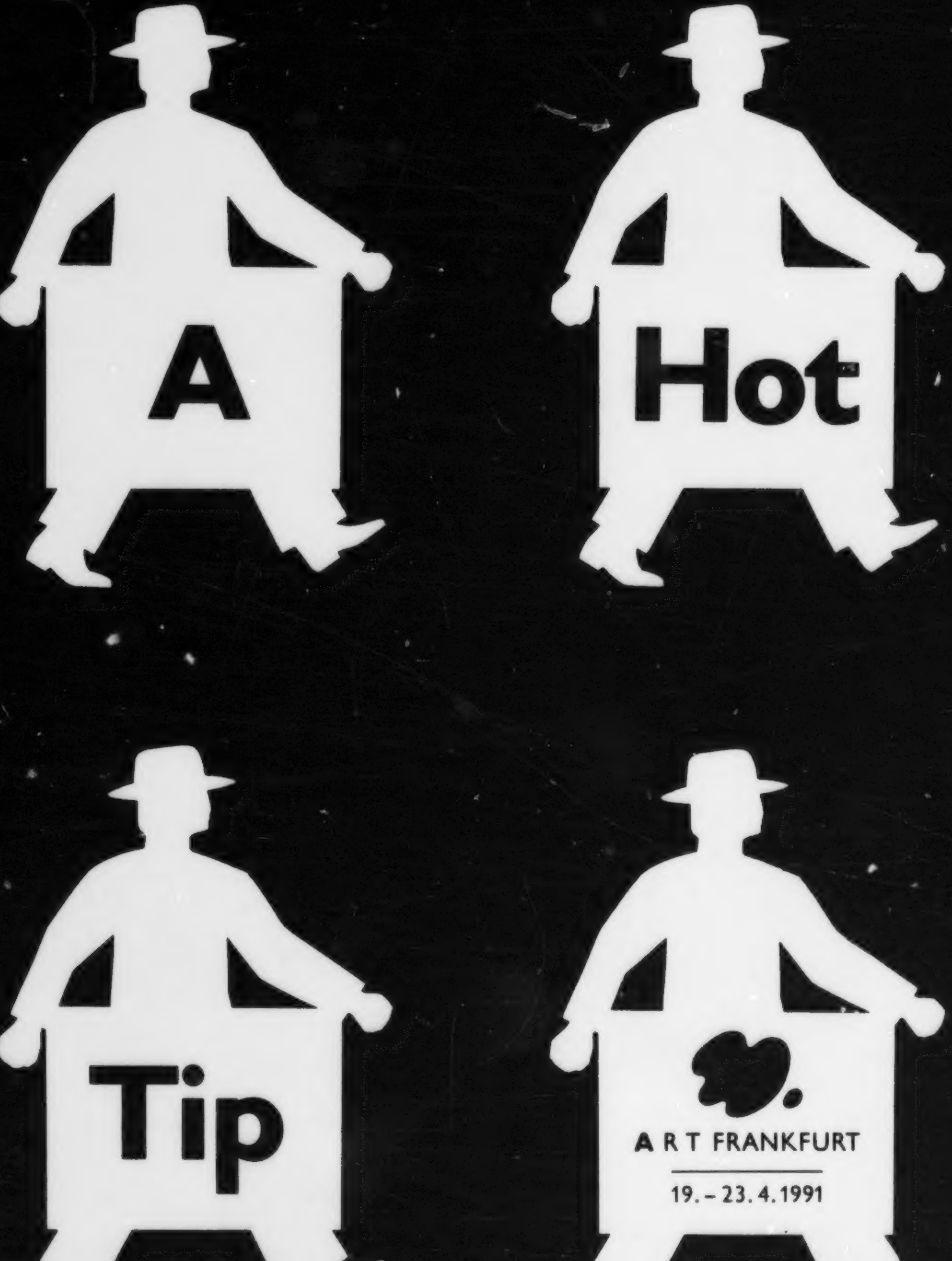
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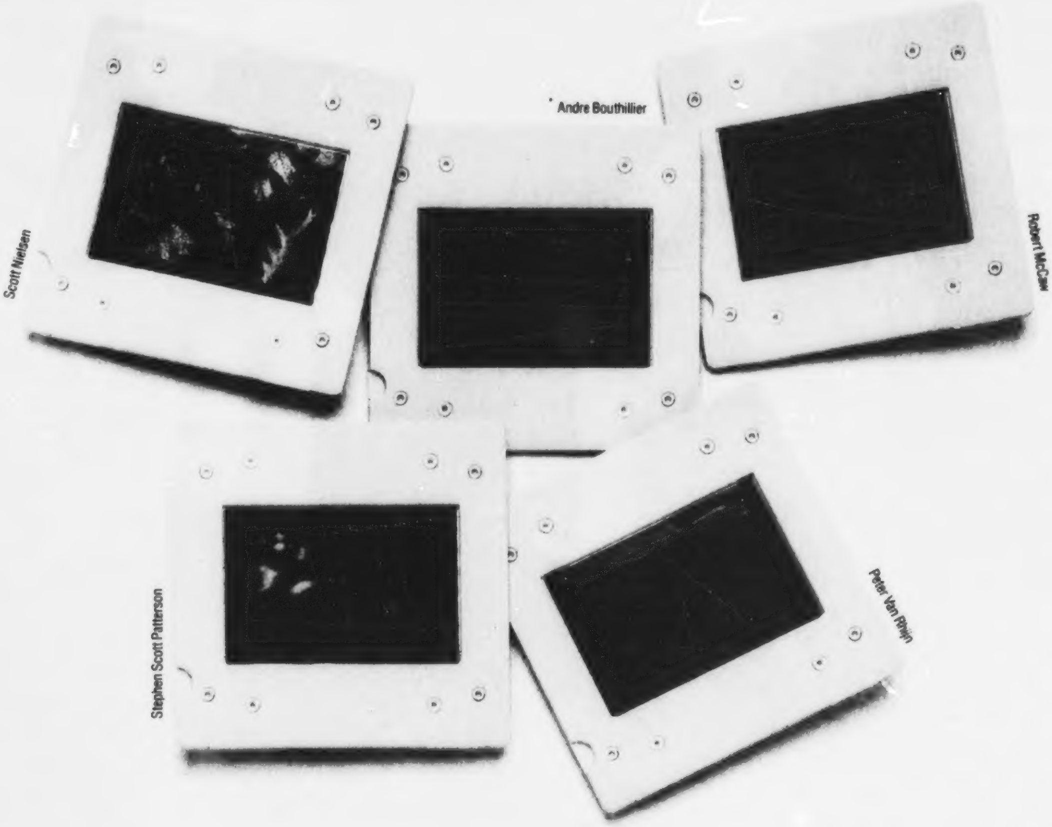
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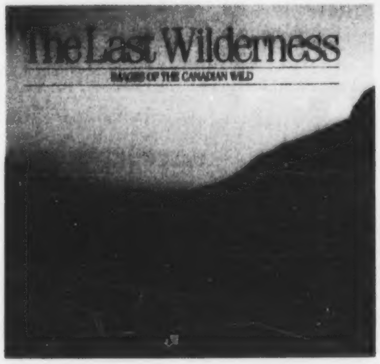
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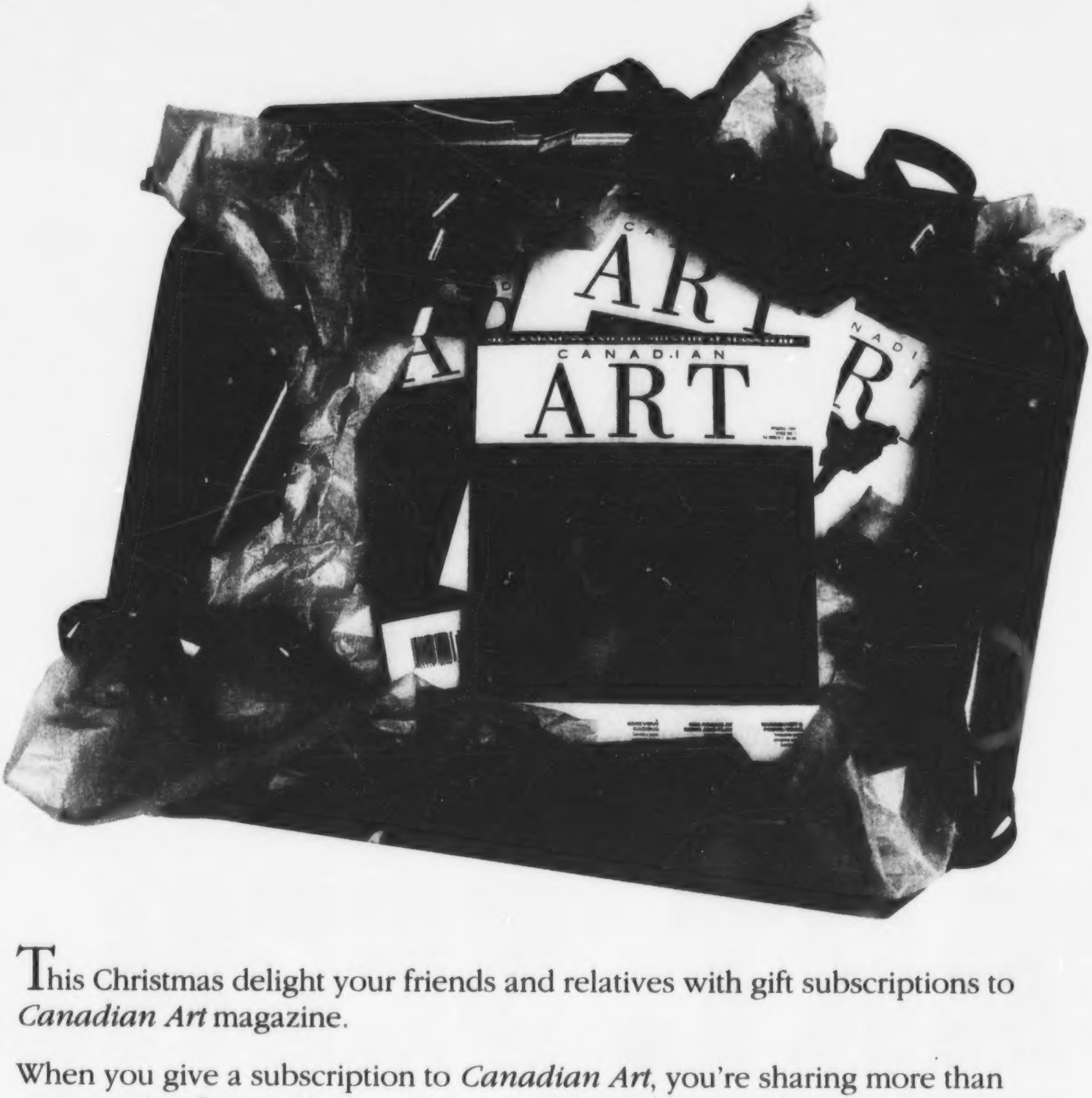

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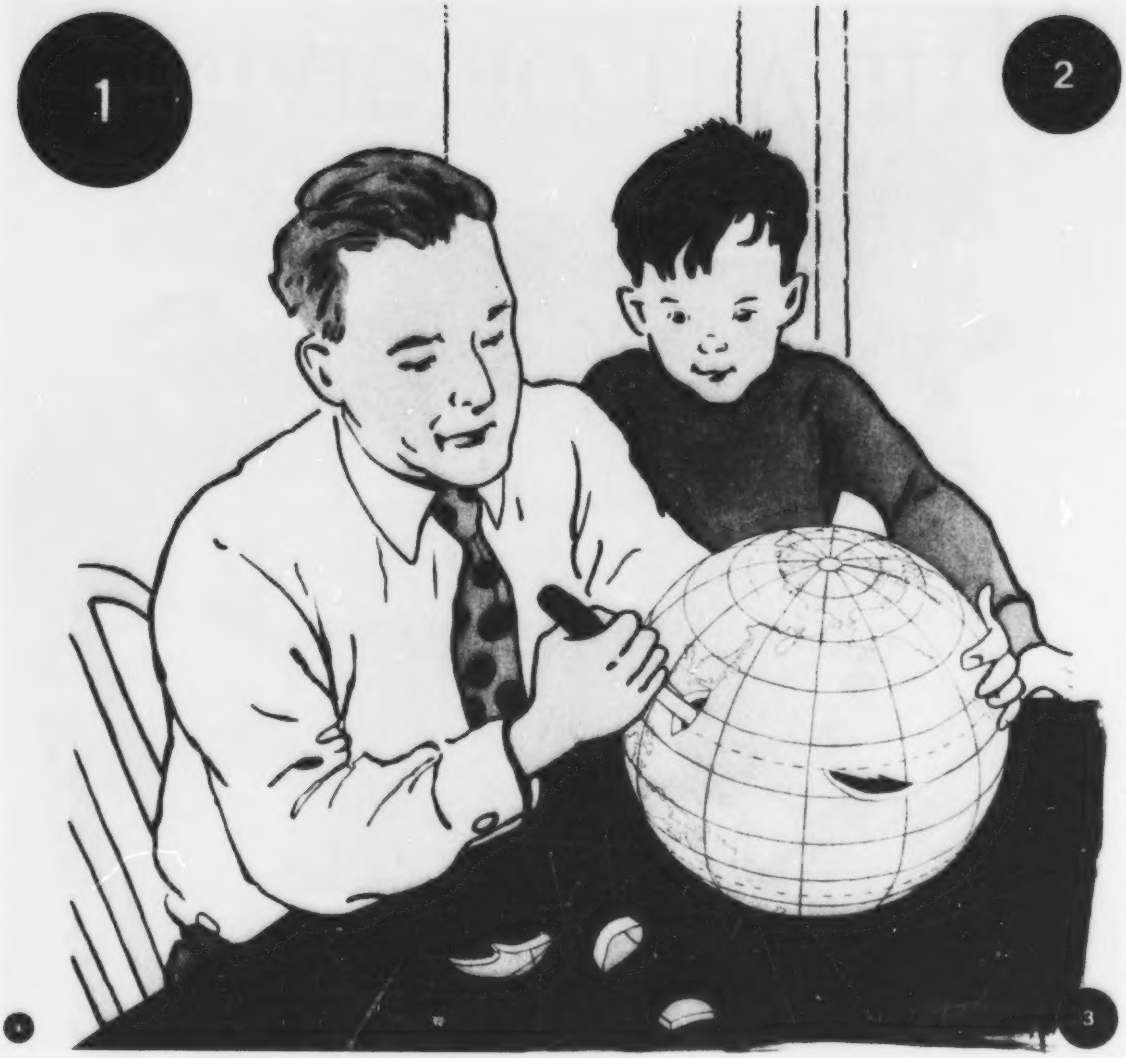

Vernon Fisher Man Cutting Globe 1988 Acrylic on Canvas (courtesy Fred Hoffman Gallery)

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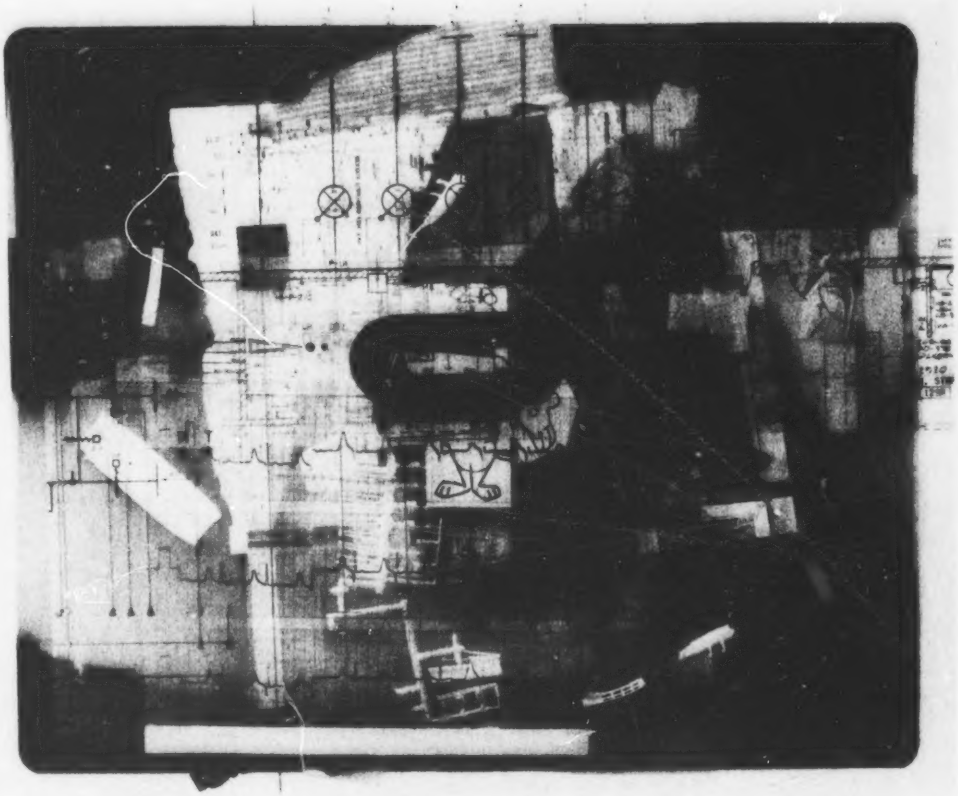

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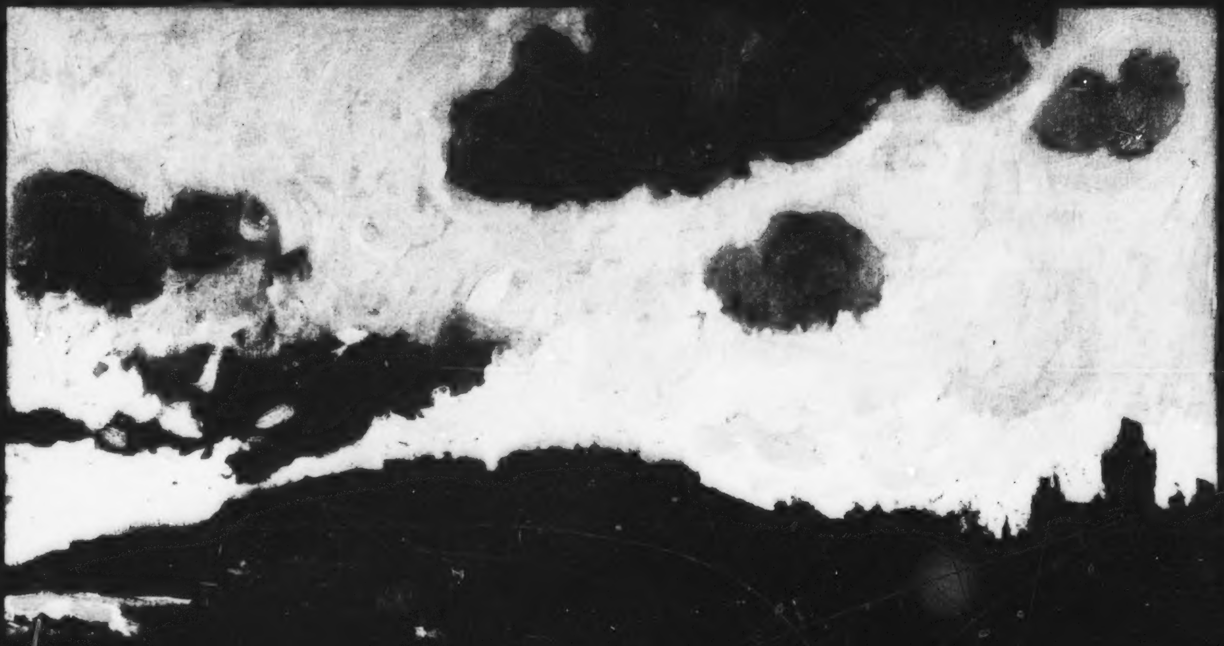

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Alex Colville

'Raven' is Alex Colville's most recent serigraph and it further explores the artist's fascination for this ambiguous symbol. Ravens are environmentally benign in that they clear the world of unwanted carrion. Yet at the same time they are an ominous symbol of death in many cultures. In this powerful image the great black bird sweeps close to the earth from the viewer's left to the right.

Note: Zwicker's Gallery represents Alex Colville by agreement with the artist and the Drabinsky Gallery, Toronto.

Alex Colville, Raven, *1990, serigraph, edition of 70.*

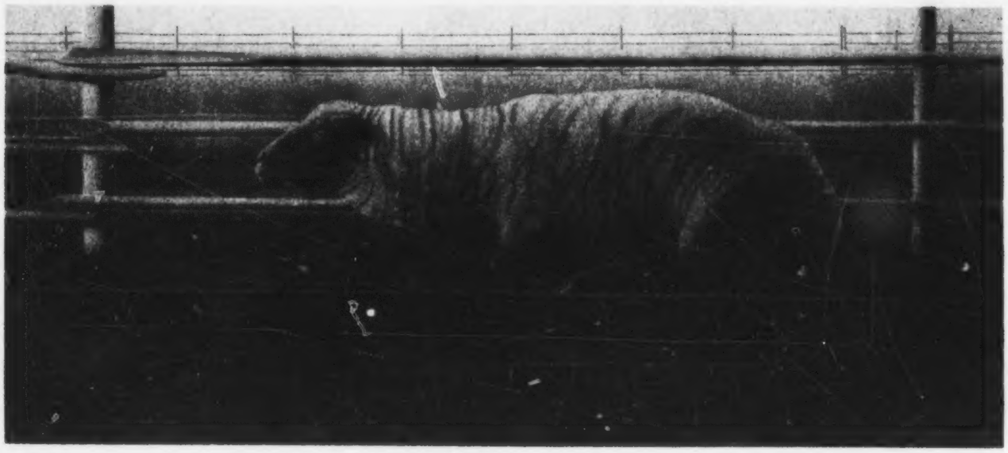
Christopher Pratt

'I don't come to animal subjects easily but I wanted to do a sheep, because for me, sheep epitomize St. Mary's Bay. I made several drawings, including one of a sheep lying in a shed with neon eyes glowing in the dark, but in the end I shied away from the melodrama. Technically, this was one of the most frustrating prints I ever did: so many little dots. I worked on it for four months.'

See *Christopher Pratt,* by David Silcox and Merike Weiler, Prentice Hall, Toronto, 1982, page 93.

Christopher Pratt, The Sheep, *1971, serigraph, edition of 25.*

RAVEN



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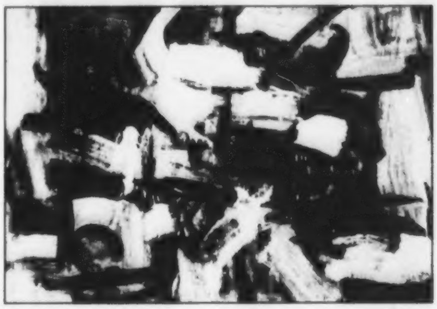
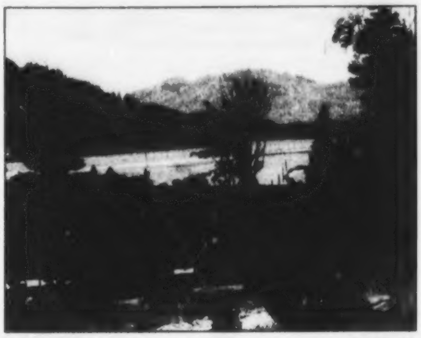


JEAN PAUL RIOPELLE 1956 Oil 24x32



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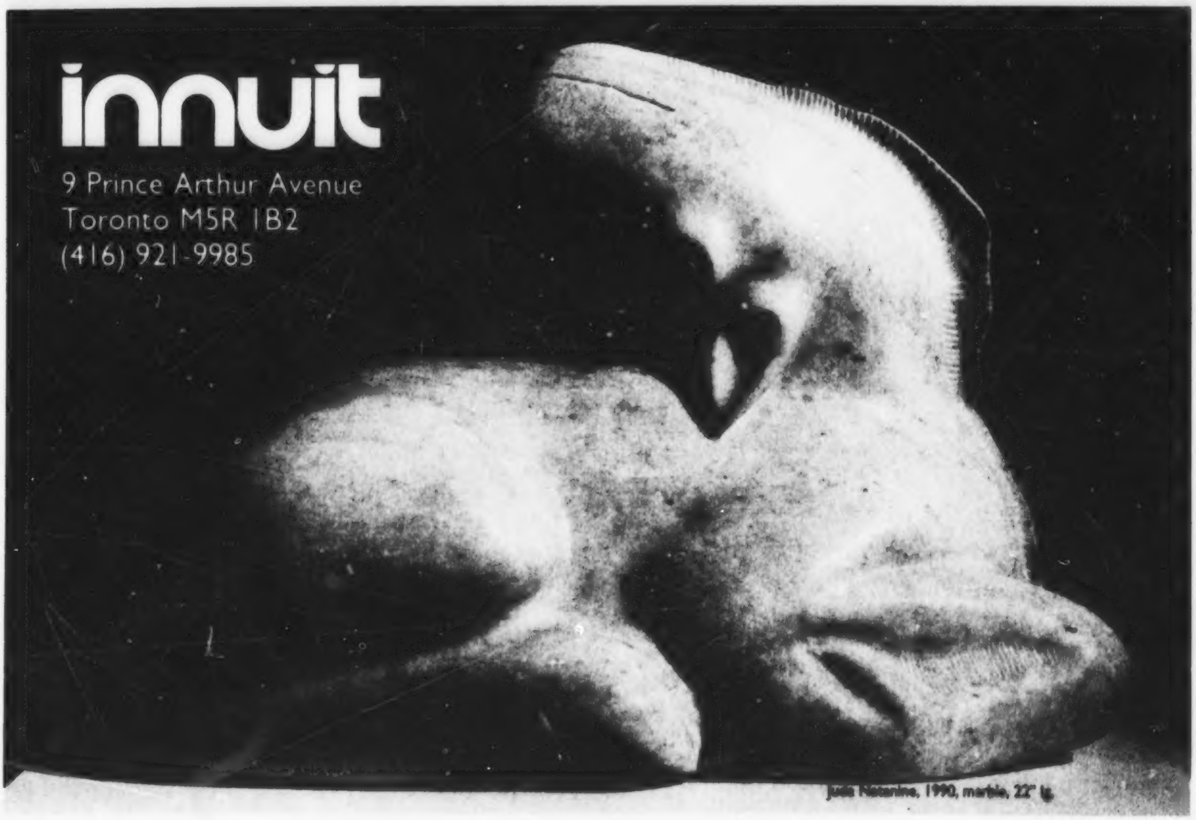

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Judo Natanine, 1990, marble, 22" lg.

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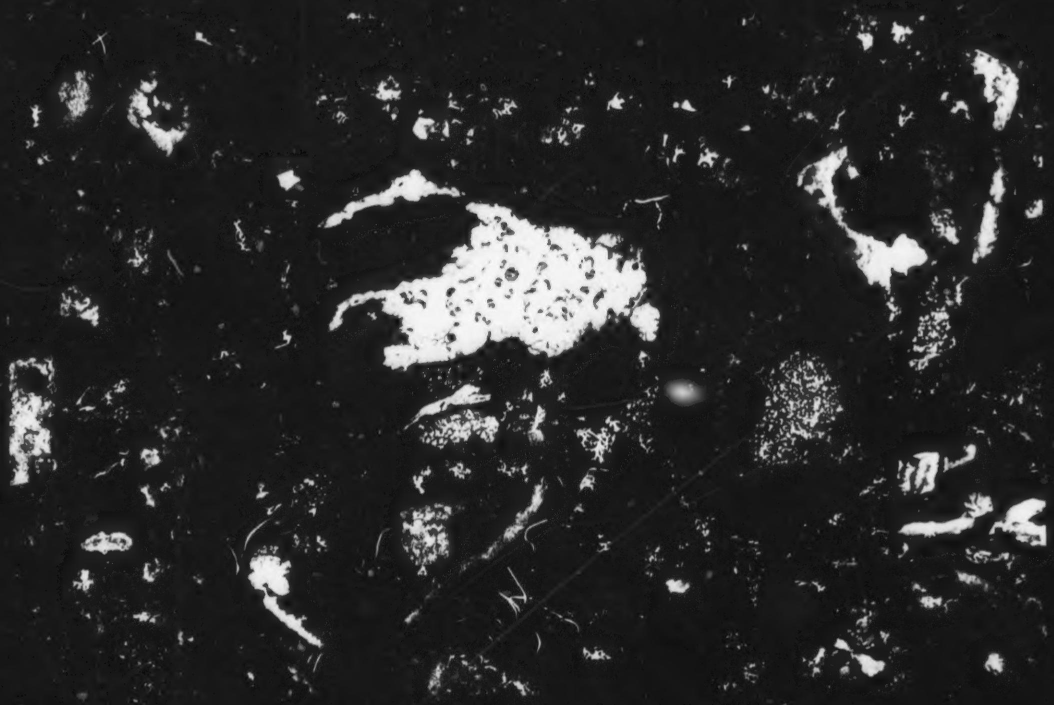
Dulcie Foo Fat



Yukon Ground, 1990, oil on canvas 42" x 63"

Dulcie Foo Fat

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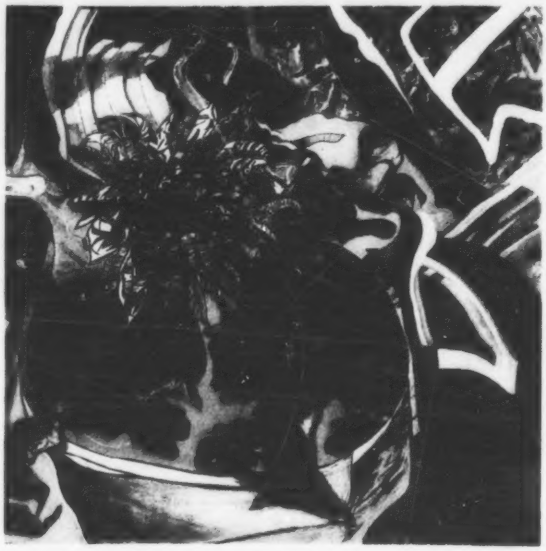

Flower Catcher, 1990, acrylic on canvas 40" x 40"

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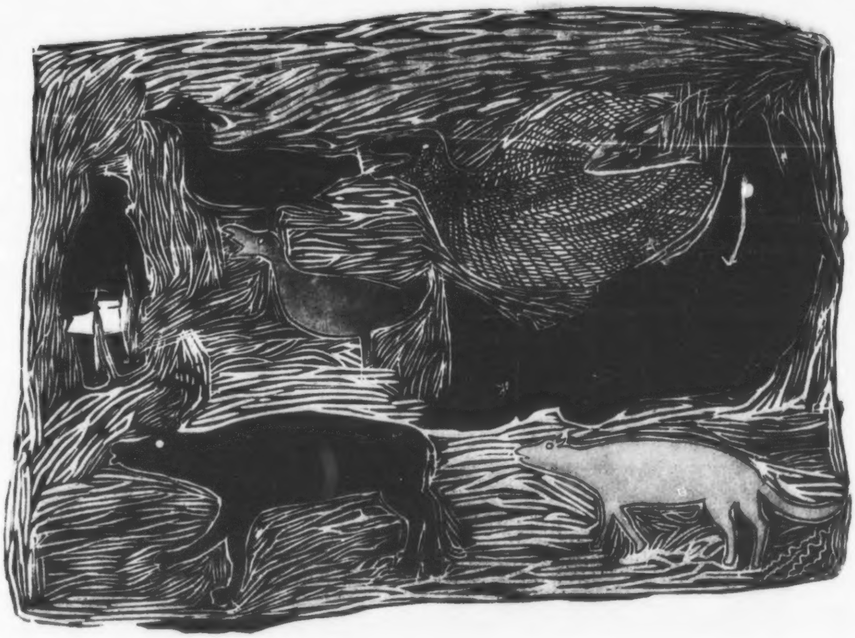
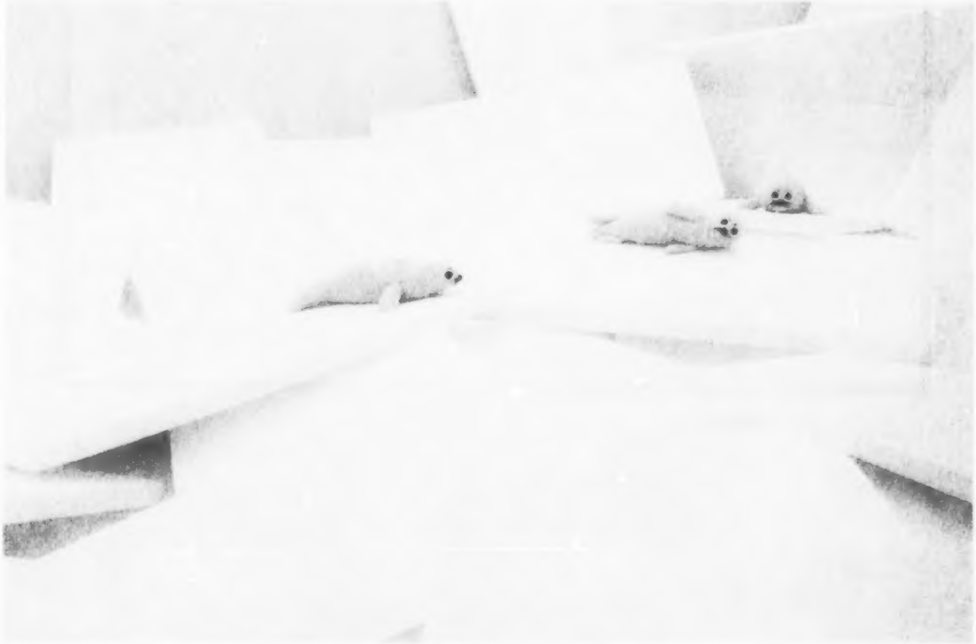
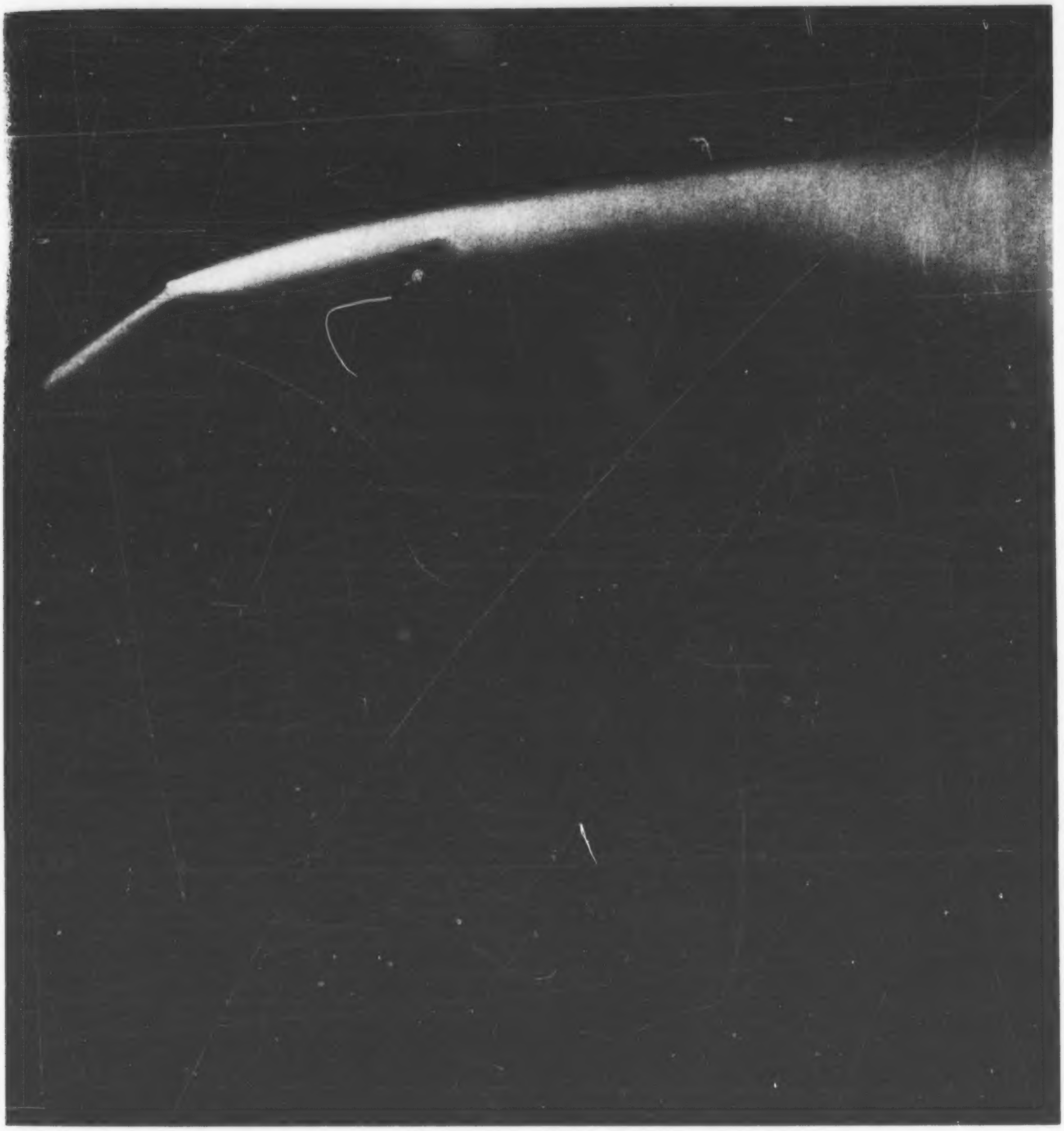
WATER



Marion Tuu'luuq
Creatures of the World 1987
Woodcut/stencil
Baker Lake #22
25 x 30 in.
Courtesy: The Upstairs Gallery

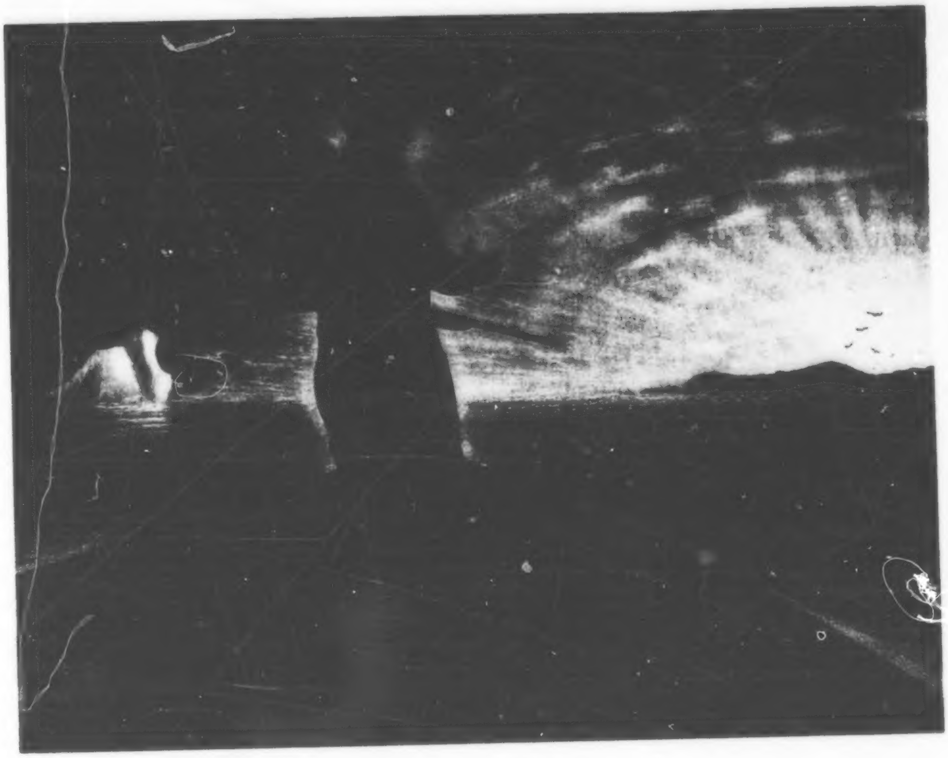


General Idea
Fin de Siècle 1990
Installation
Synthetic stuffed seal pups and expanded polystyrene
Courtesy: Koury Wingate

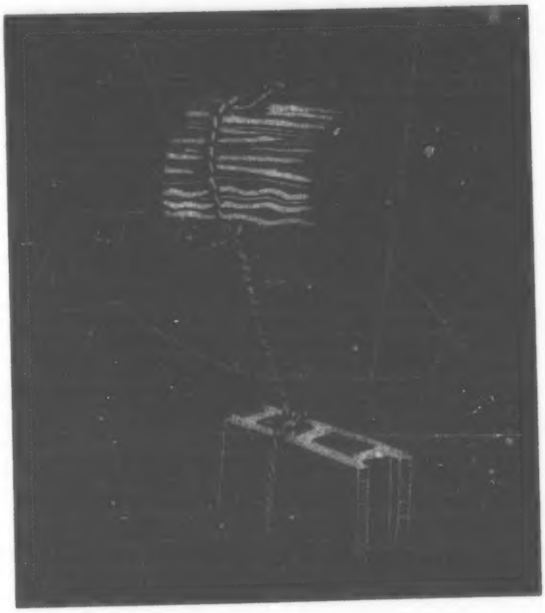


John Abrams
Late Nature 1990
Oil on canvas
67 x 66 in.
Collection: Brooke Garnet
Photo: Tony Wilson
Courtesy: Garnet Press

Thaddeus Howlonia
Beached Whale, Holyrood Pond, July 1988
Toned contact silver print
7 7/8 x 18 5/16 in.
Courtesy: Jane Corkin Gallery



DAVID BLACKWOOD
CAPE FREELS 1984
ETCHING
22 X 28 IN.
COURTESY: GALLERY ONE

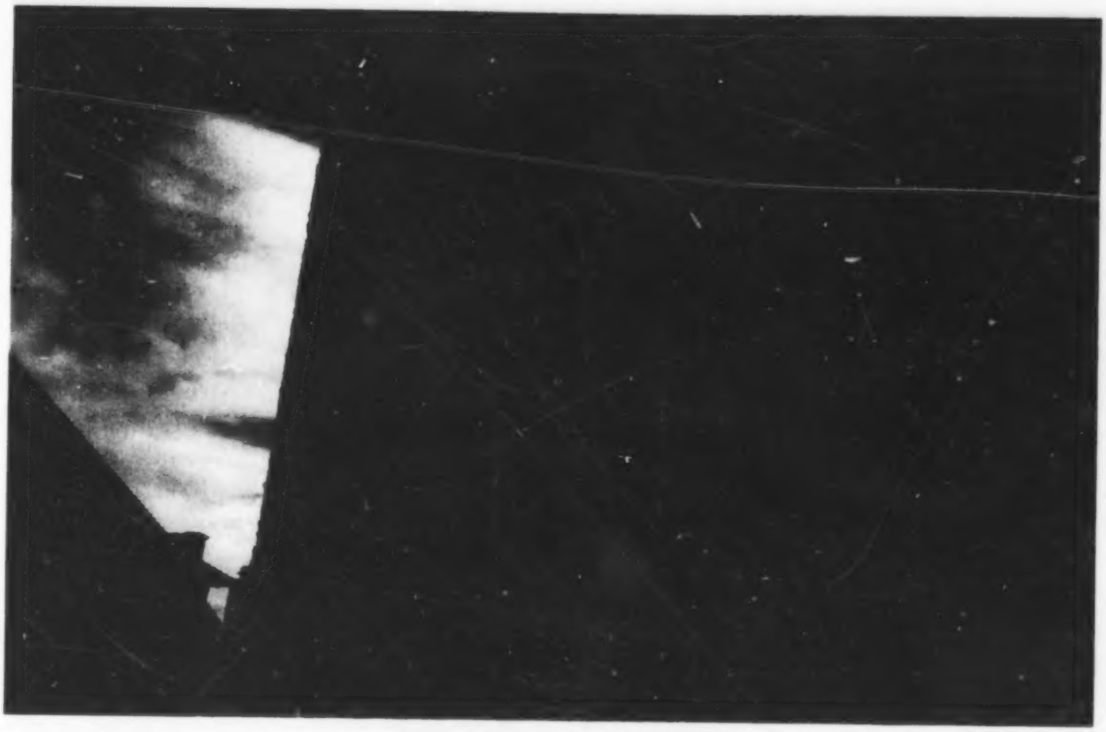


BRIDGET CORKERY
ANCHOR 1983
LINOCUT
15 X 17 IN.
COURTESY: OPEN STUDIO

Eldon Garnet
Light Industrial 1986
Cibachrome photograph
40 x 40 in.

John McEwen
Two Sinks with 'Fossils' 1990 (detail)
Bronze, steel and copper
39 x 19.5 x 285 in.
Courtesy: Galerie Samuel Lallouz

Jeff Wall
The Drain 1989
Cibachrome transparency, fluorescent light, display case
89 x 112.5 in.
Collection: S. Akermans, Xanten, Germany



DOMINIQUE BLAIN
UNTITLED 1989
INSTALLATION, MUSÉE DU QUÉBEC
SERIGRAPH ON PAPER
10 x 20 FT.

JANIS BOWLEY & OLIVER KELLHAMMER
ANCESTOR FOR FOREST MODELS OF THE UNIVERSE 1988
MIXED MEDIA INCLUDING WATER AND SOIL
CHARCOAL ON PAPER
4 x 9 x 3 FT.

NO
Trespassing

Canada can undertake totally on its own, without consulting the provinces or other federal agencies, is forecast the weather. And the reason it gets away with that much is that no one else wants the job of being wrong so often. ..."It is not just the Niagara River, or Lake Ontario, it's the planet," said Margherita Howe, who has for years fought for the clean-up of the toxic waste that seeps into the Niagara. "There's so much to be done, and I don't know

NO
Trespassing

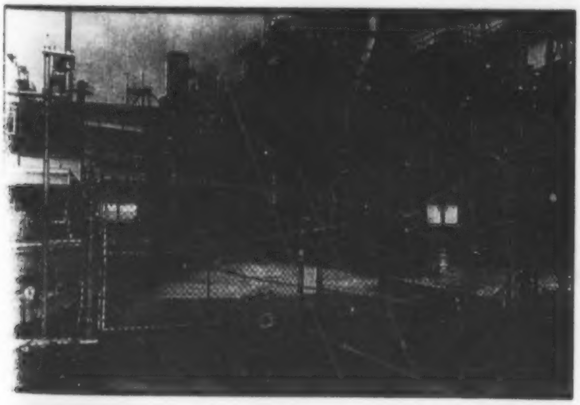
whether we have the time to do it." ...What the world needs in the 1990s is a lightweight, 30-horsepower, urban vehicle capable of moving four adults in comfort at 50 miles per hour and 80 miles to the gallon. (Even better, the vehicle should be electrically or hydrogen fuel cell-powered.) What Magna International is offering is a 5,000 pound, 535 hp behemoth capable of 150 mph and consuming a gluttonous nine miles per gallon in the city.

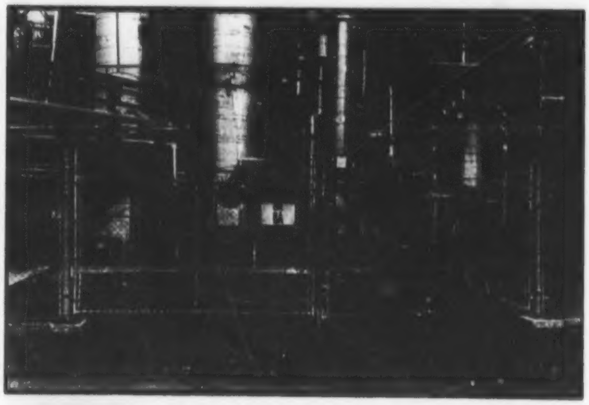
NO
Trespassing

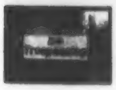
...Five hundred northern pike, including 15 with radio transmitters will be released. The greater numbers will enable growth rates to be measured and also indicate what impact a pike fishery may have on the yellow perch populations. ...John Carter, representing Hamilton-Wentworth, said there was an "inordinate preoccupation with fish to exclusion of people" in the report. Too much attention was paid to improved water quality and fishery

NO
Trespassing

issues and too little to how people might benefit and enjoy the harbour, he said. Hamilton alderman Geraldine Copps agreed. "A lot of people have written off the harbour," she said. ...A large section of North America has been going through an intense, debilitating heat wave, and has discovered that just when it turned for blessed relief to oceans, rivers and lakes, some of them were not available. Out of order. The water is unfit for swimming because of







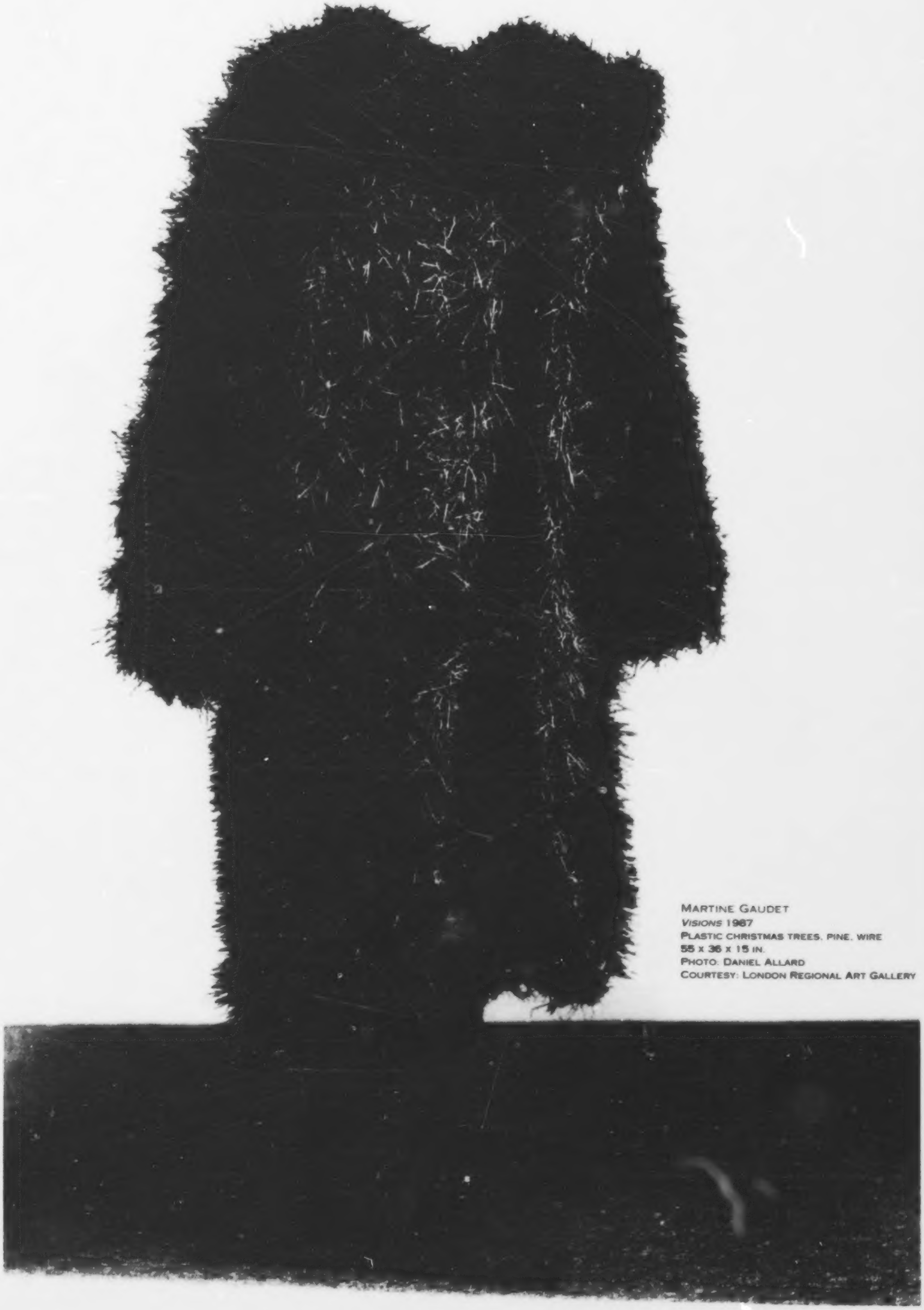
what we have deposited in it. ...These beach-bronzed Australians are paler this southern summer because, they say, the fabled Sydney shores are too polluted for safety. One million tonnes of sewage is dumped each day off Sydney, a city of 3.3 million residents. He blamed complaints of pollution on isolated incidents like a huge oil slick three weeks ago and the dumping of more than 1,093 litres of paint by mistake. ...In Sydney, Nova Scotia, countless

NO
Trespassing

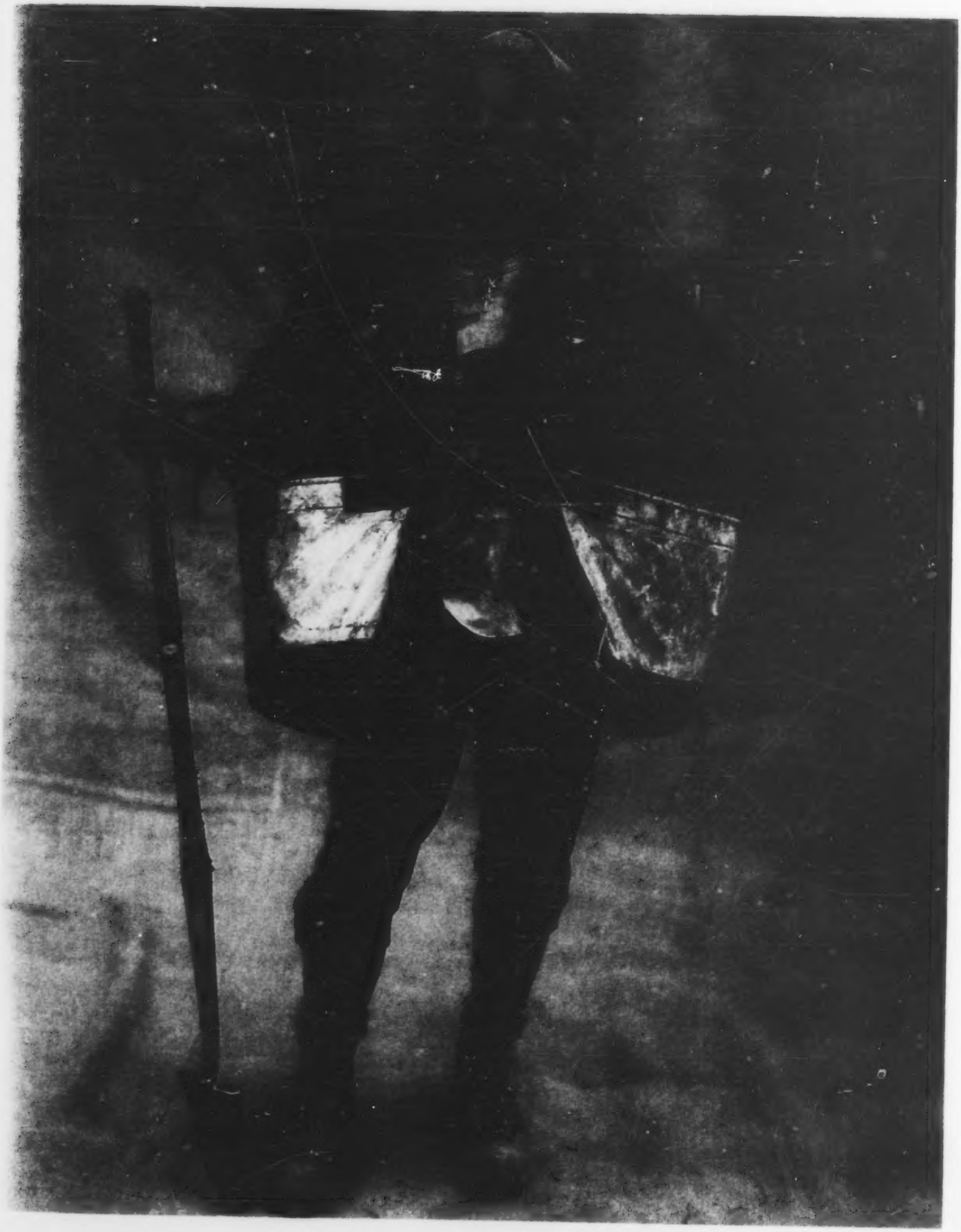
millions of federal dollars have been spent over the years to subsidize a steel plant which, all the while, created the worst toxic waste dump in the country. Now we are cleaning that up for another $34-million. ...What perhaps stunned British Columbians most of all was a whale that washed up on the coast last year. It contained the highest level of mercury poisoning ever recorded in the world. ...Yes, Quebec and Ottawa plan to clean up the St. Lawrence

ES VAN GEMERDEN *NO TRESPASSING* HAMILTON HARBOUR 1990 #26 · 31 FROM A SERIES OF 78 SILVERPRINT 12 x 12 IN. EACH

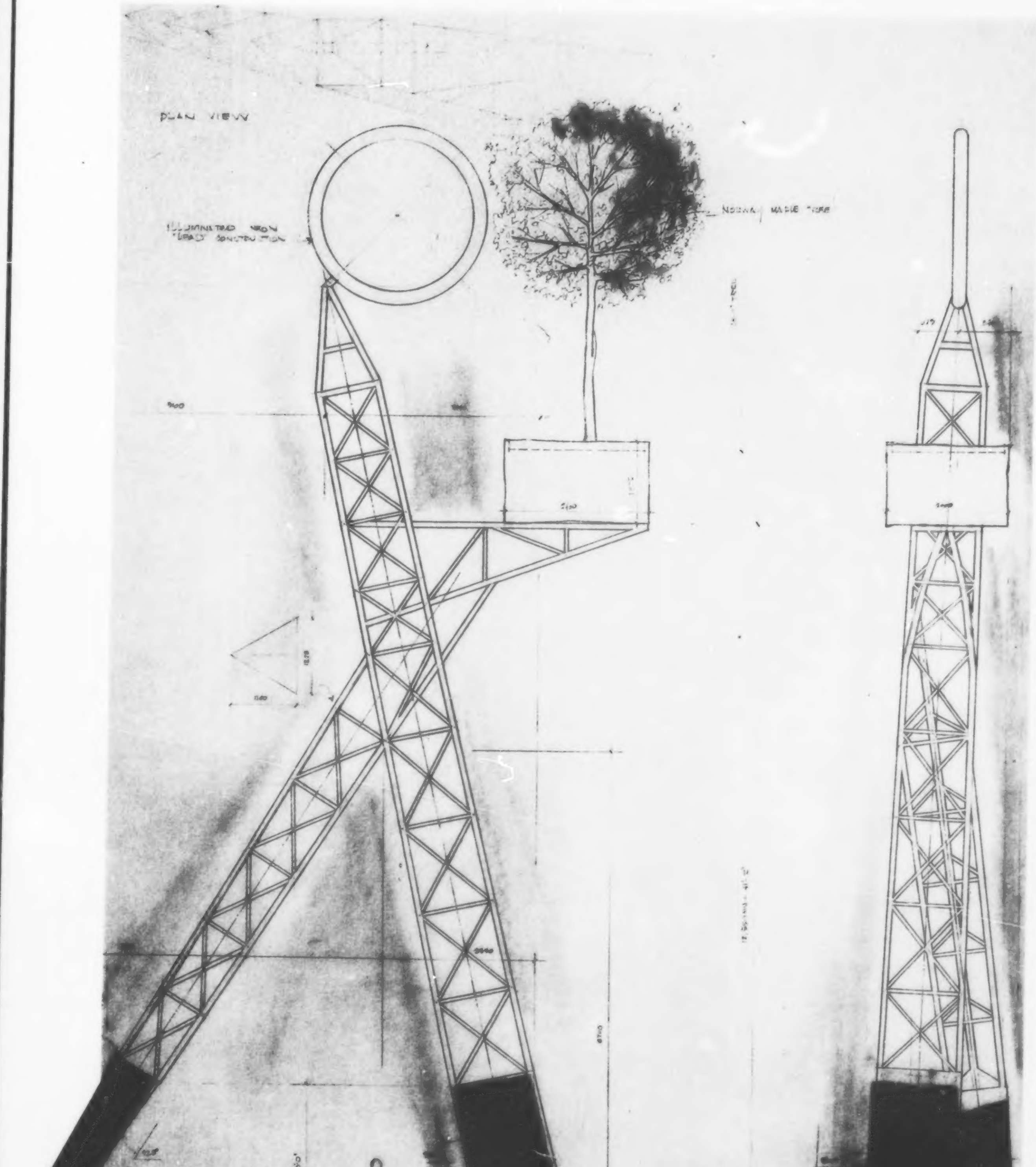
EARTH



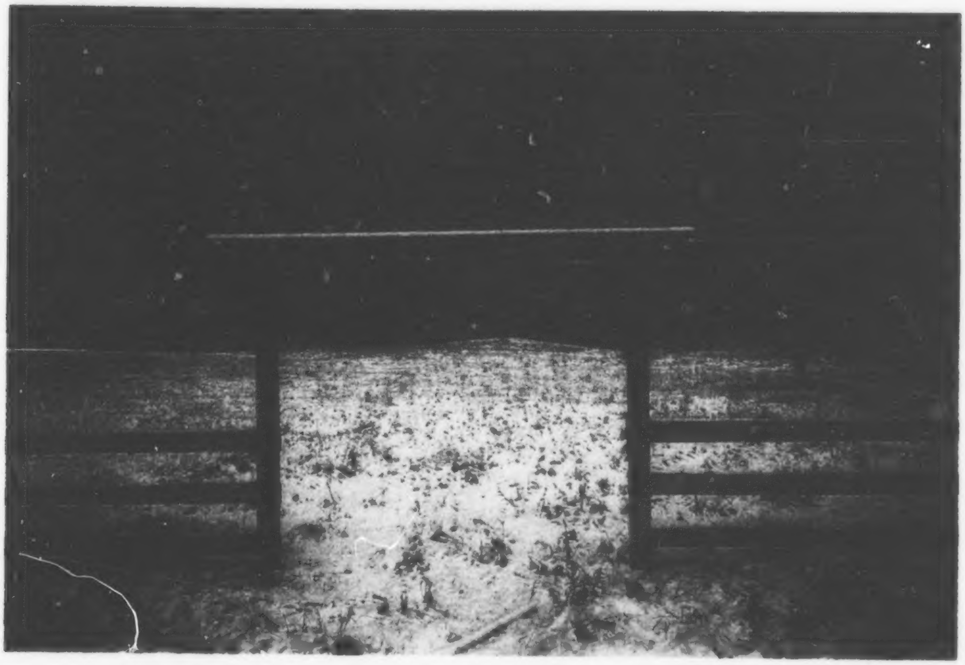
Martine Gaudet
Visions 1987
Plastic christmas trees, pine, wire
55 x 36 x 15 in.
Photo: Daniel Allard
Courtesy: London Regional Art Gallery



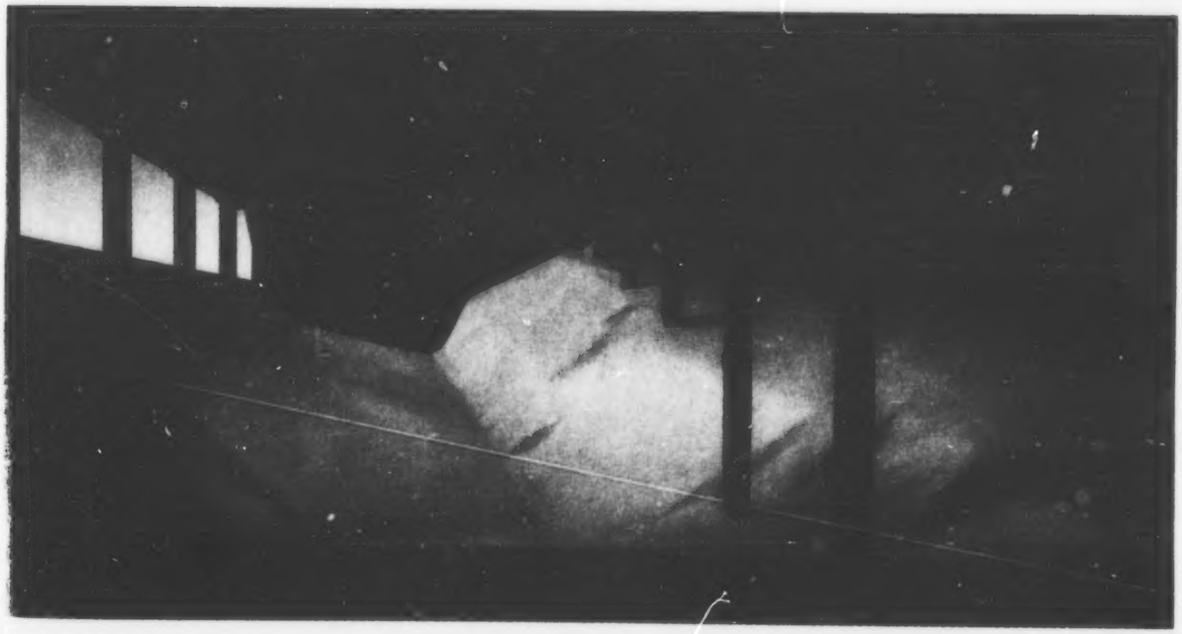
Lorraine Gilbert
Kerry, Princeton, B.C. 1988
Color print
16 x 20 in.


PLAN VIEW
ILLUMINATED NEON "SPACE" CONSTRUCTION
NORWAY MAPLE TREE

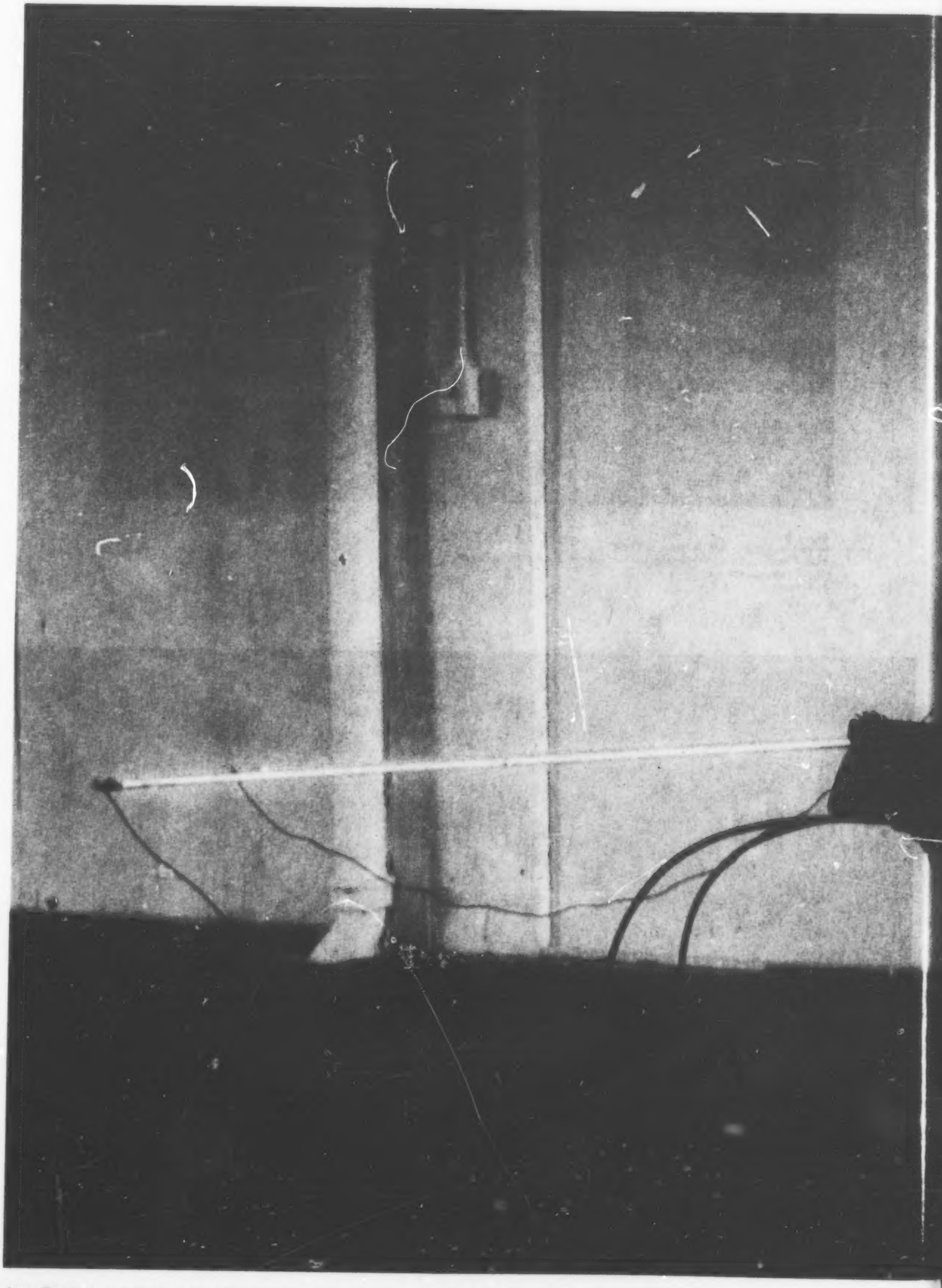
NOEL HARDING *THE POTATO EATERS* 1990 DRAWING AND HAND LETTERING: TOM DOHERTY COLOR WASHES: NOEL HARDING
SCULPTURE SPONSORED BY THE HANSON-NEEDLER CORP. COURTESY: THE MISSISSAUGA CIVIC CENTRE ART GALLERY



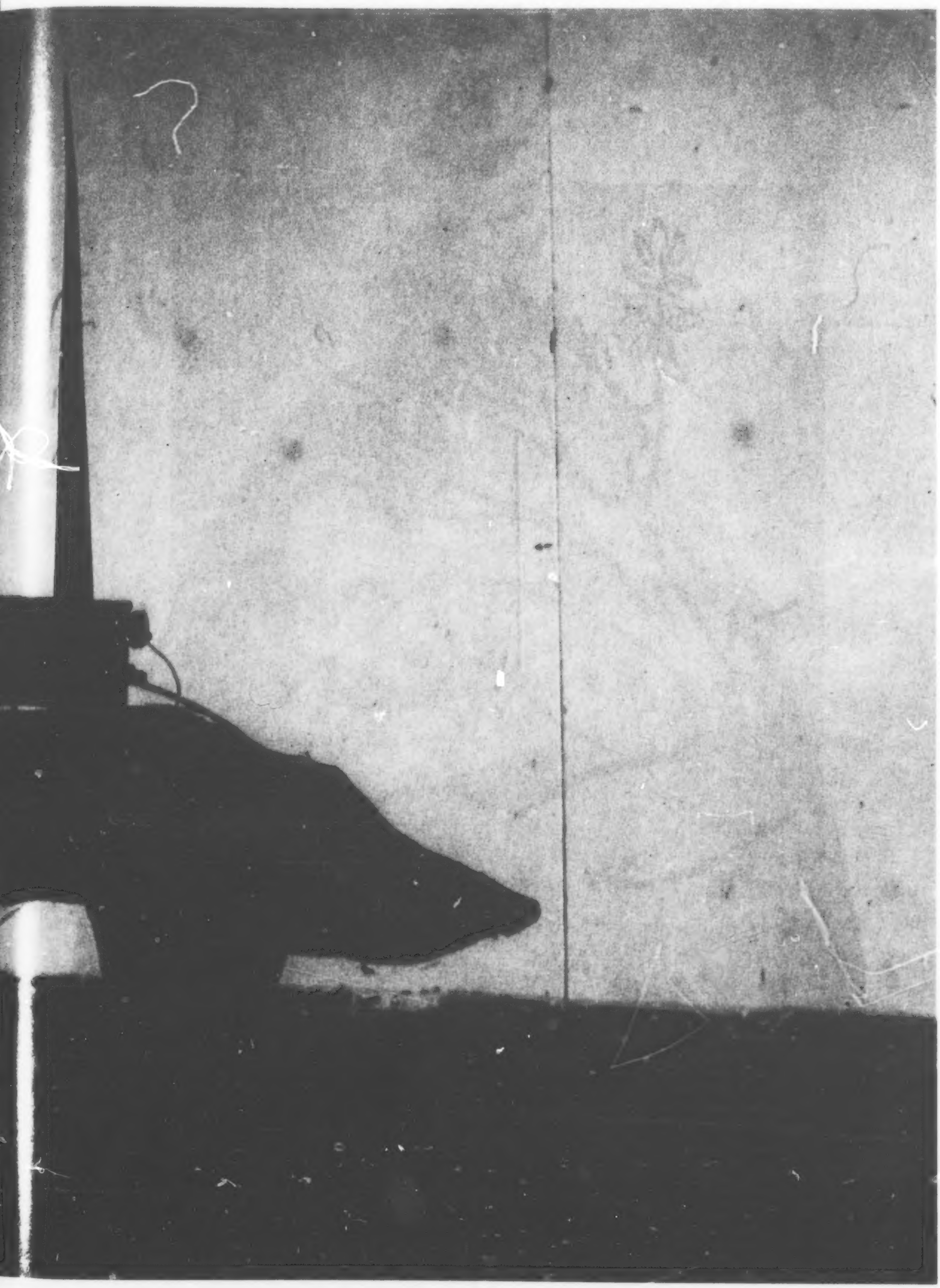
ALAN WOOD
RANCH: SMALL CORRAL IN SNOW 1983-84
RANCH INSTALLATION AT ROCKY MOUNTAIN RANCH, SOUTHERN ALBERTA
WOOD, CANVAS, ACRYLIC
35 FT. DIAM.

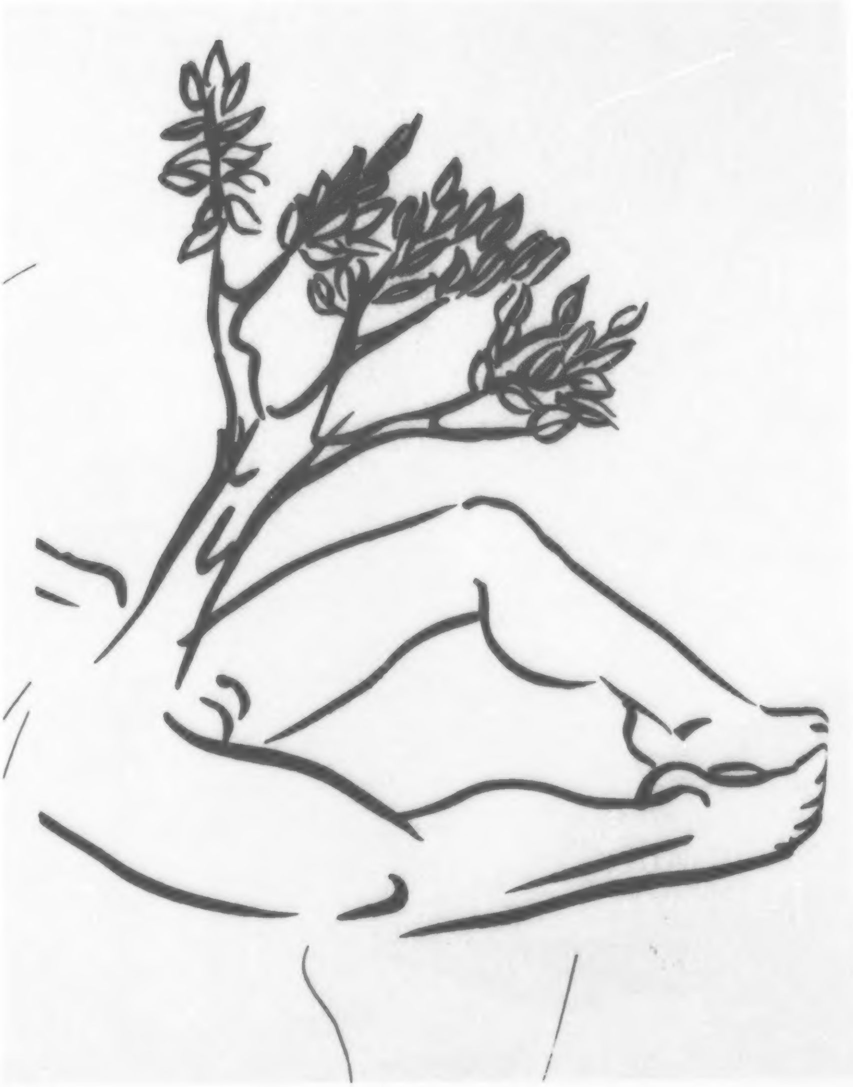


HRISTOPHER PRATT
ALT SHED INTERIOR 1988
IL ON CANVAS
4 X 104 IN.
OURTESY: MIRA GODARD GALLERY

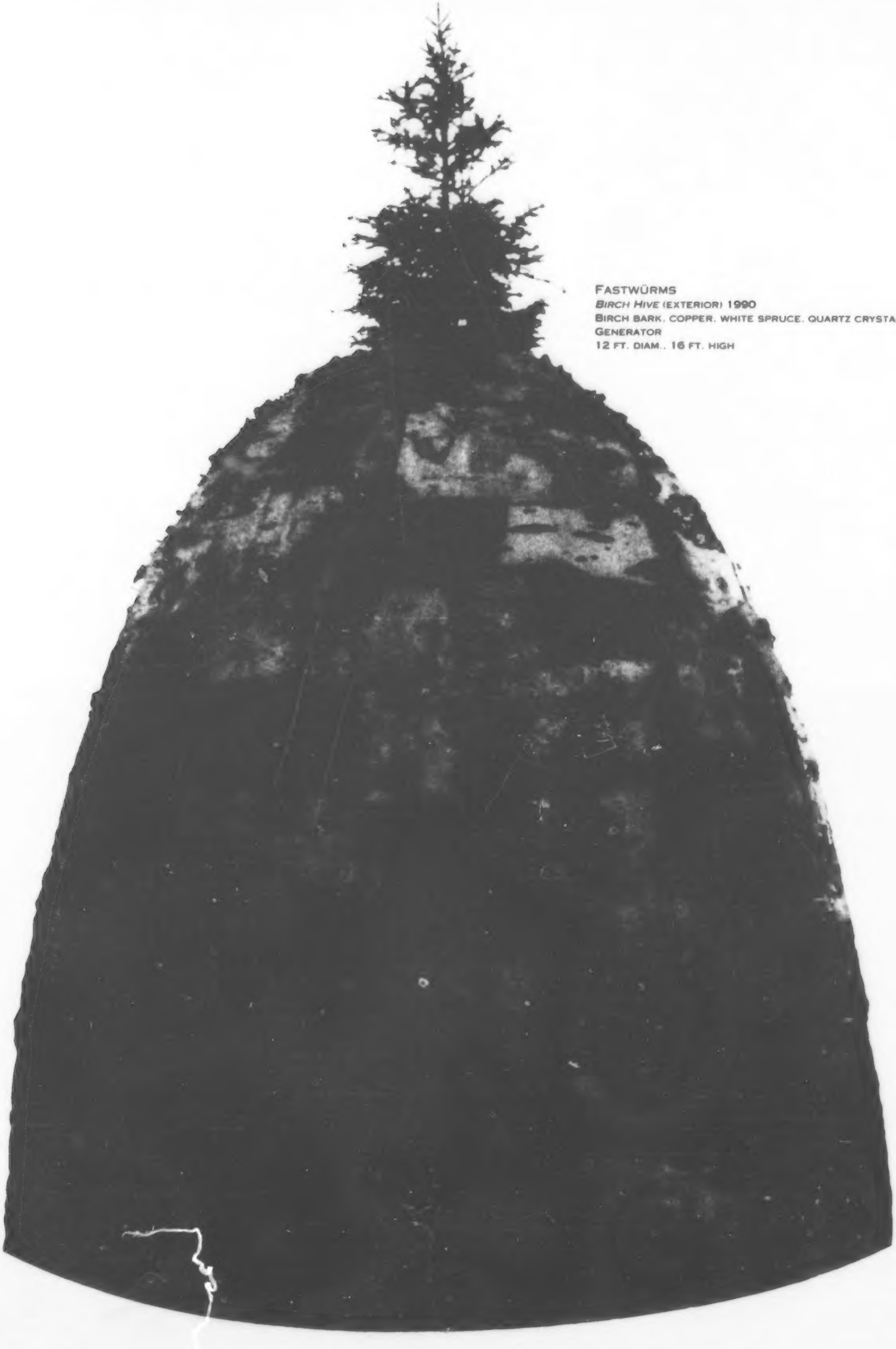


JOHN FRANCIS *ALCHEMICAL ANIMAL* 1986 SCRAP STEEL AND ELECTRONICS, BLOOD, BONE, BITS OF SKIN, NAILS, FIBERGLASS, NEON AND A TRANSFORMER
APPROX. 5 FT. LONG x 3 FT. HIGH x 11/2 FT. WIDE COURTESY: CENTRE INTERNATIONAL D'ART CONTEMPORAIN DE MONTREAL



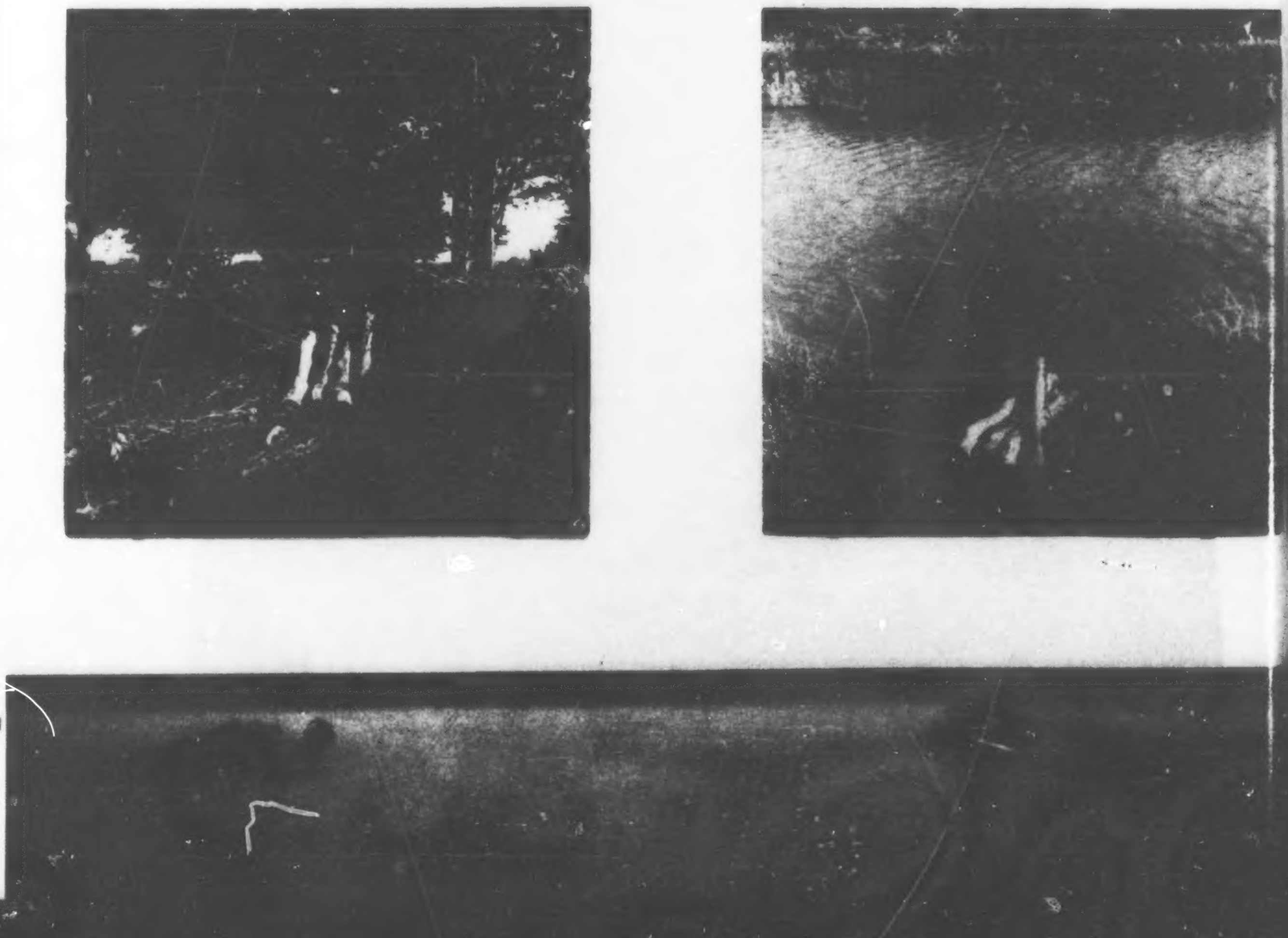


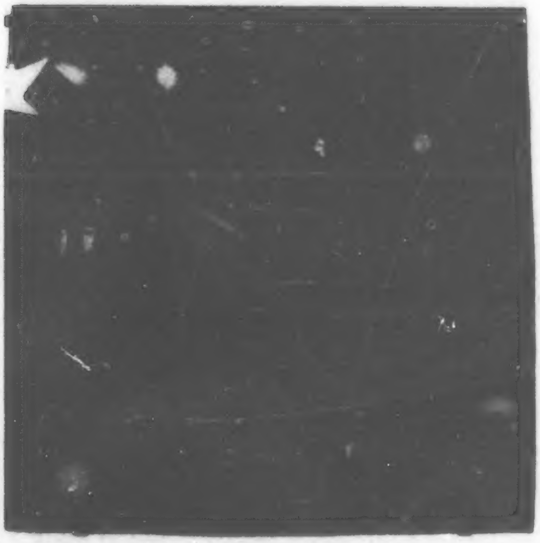
Andy Fabo
Excerpt from: *The Geography of Hope* 1988
Artist's book
Collection: Canada Council Art Bank

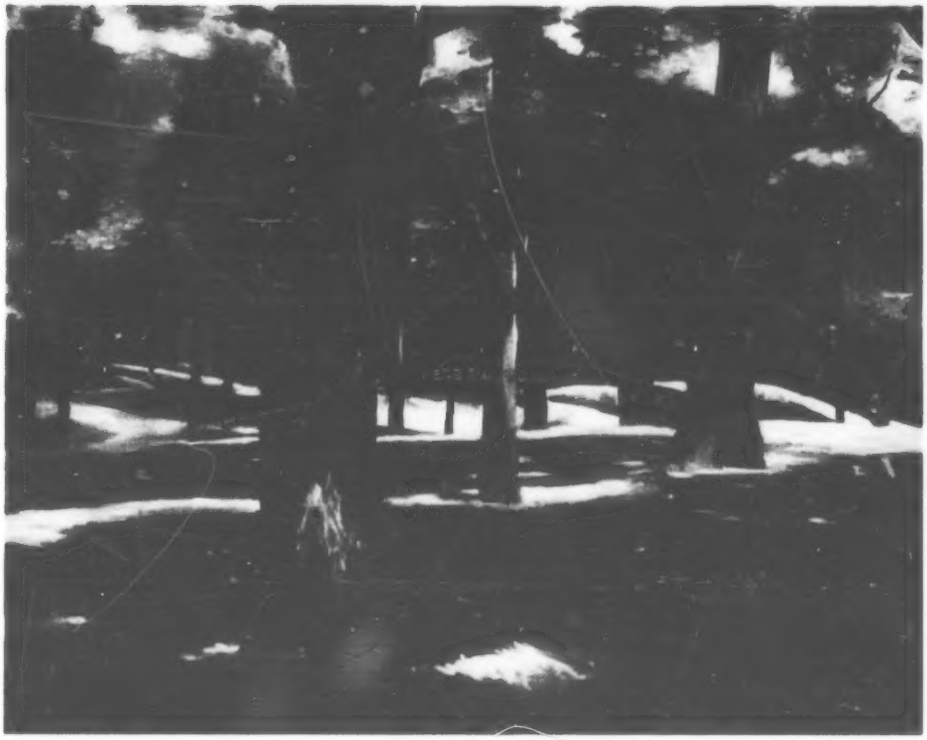


Fastwürms
Birch Hive (exterior) 1990
Birch bark, copper, white spruce, quartz crystal, E.L.F. Generator
12 ft. diam., 16 ft. high

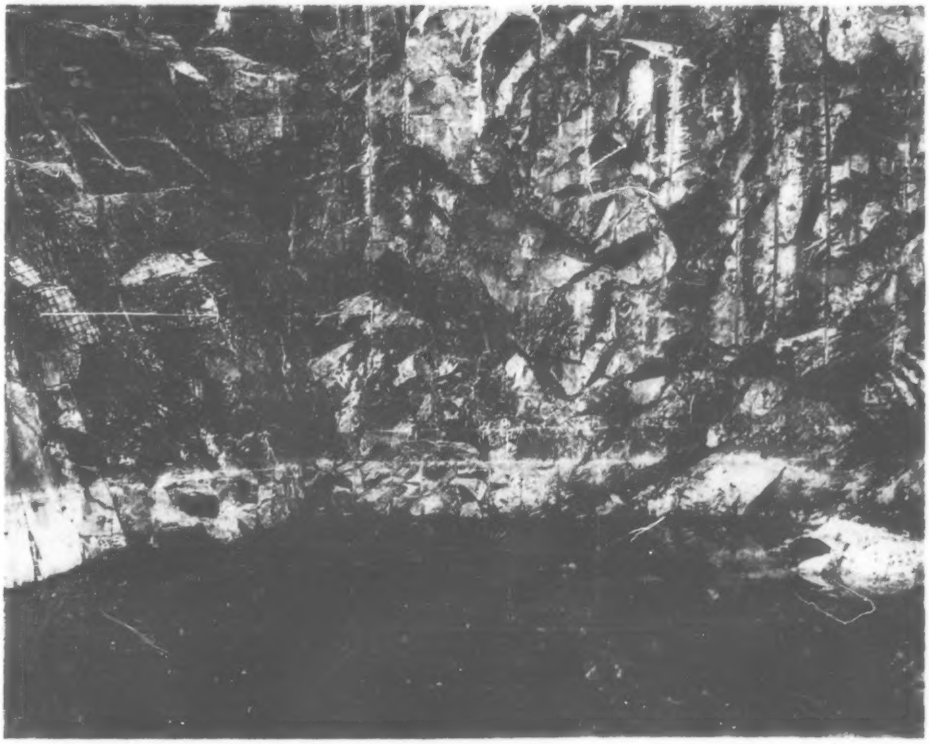
RON BENNER
AND WHEN YOUR STREETS ARE EMPTY 1978-79
4 BLACK AND WHITE PHOTOGRAPHIC MURALS
47 1/2 X 47 1/2 IN. EACH. 4 SETS OF PRESERVED DEER HOOVES
PHOTOGRAPHY: GEORGE LEGRADY
INSTALLATION PHOTO: GRANT KERNAN





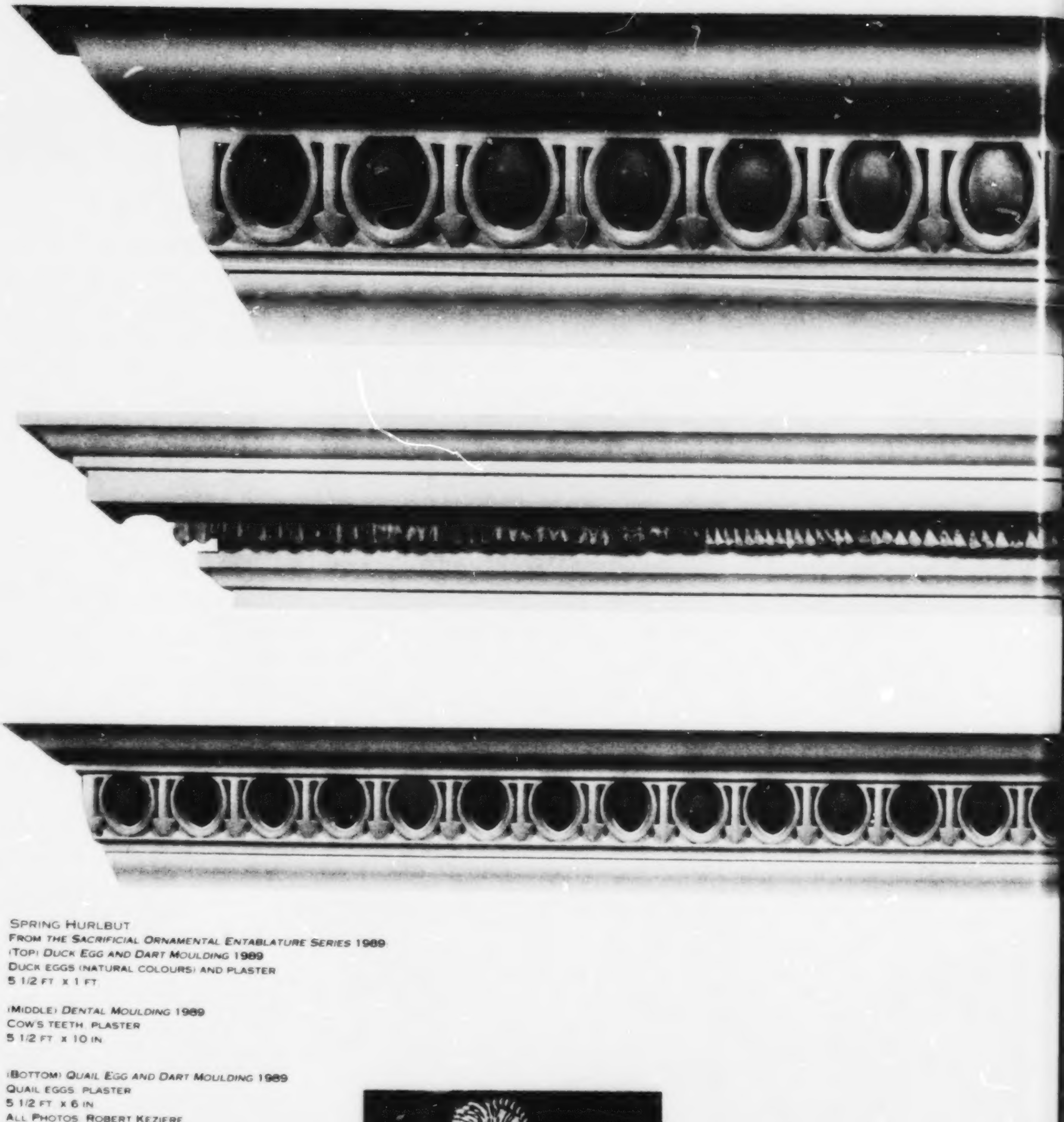


Joanne Tod
Kiss This Goodbye 1984
Oil on canvas
68 x 84 in
Courtesy: Carmen Lamanna Gallery



Ed Burtynsky
Abandoned Mine SHaft, Crean Hill Mine, Sudbury, Ontario 1985
Dye coupler print
20 x 24 in.
Courtesy: Toronto Photographers Workshop

Reinhard Reitzenstein
No Title 1987
Coniferous trees, earth
60 ft. diam. x 24 ft. high
Courtesy: Carmen Lamanna Gallery

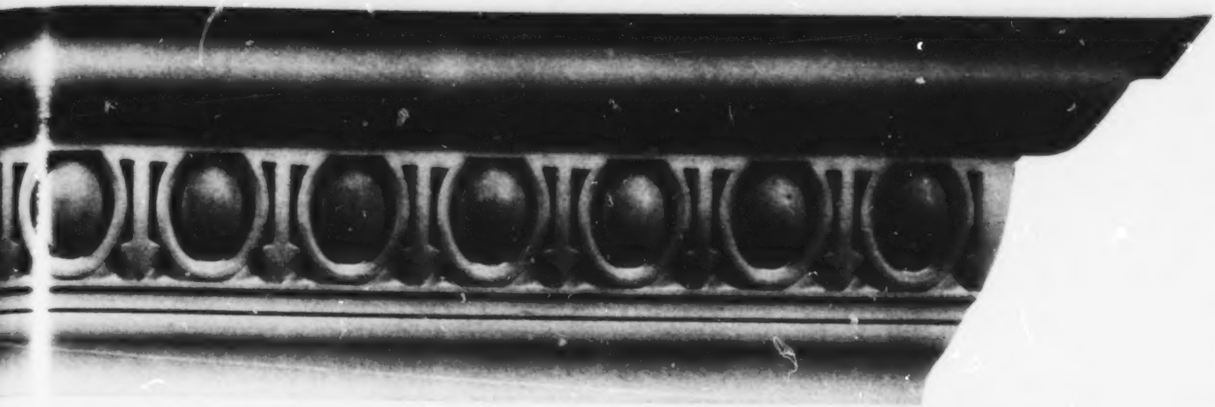


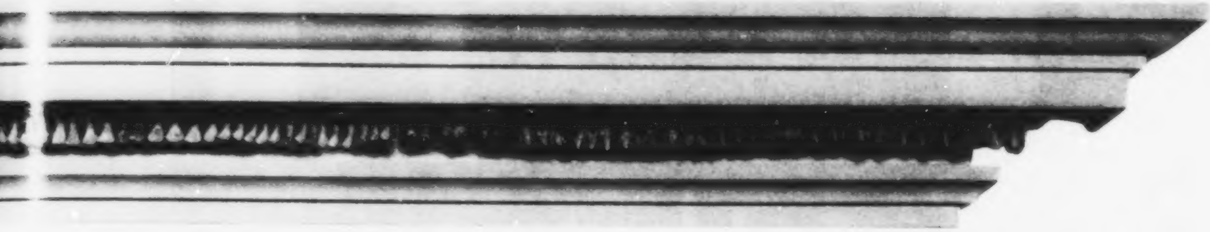
Spring Hurlbut
From the *Sacrificial Ornamental Entablature Series* 1989
(Top) *Duck Egg and Dart Moulding* 1989
Duck eggs (natural colours) and plaster
5 1/2 ft. x 1 ft.

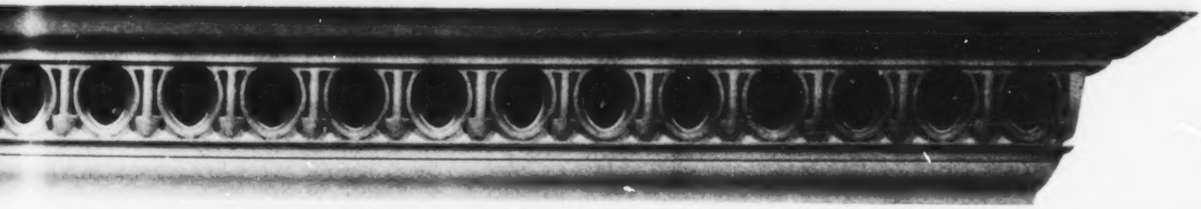
(Middle) *Dental Moulding* 1989
Cow's teeth, plaster
5 1/2 ft. x 10 in.

(Bottom) *Quail Egg and Dart Moulding* 1989
Quail eggs, plaster
5 1/2 ft. x 6 in.
All Photos: Robert Keziere

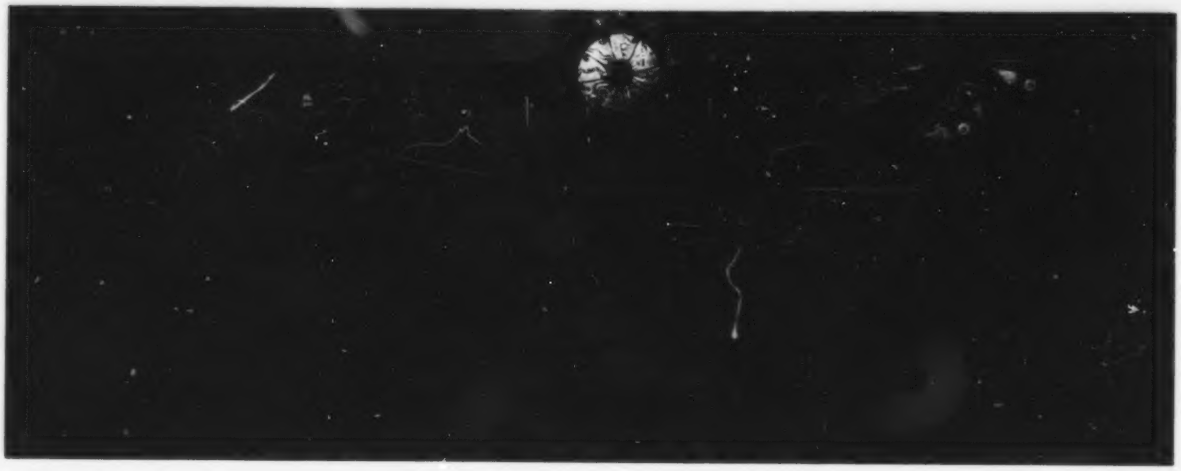
John Clark
Boy in a Field — J's World 1985
Oil on canvas
84 x 78 in.
Courtesy: Wynick/Tuck Gallery



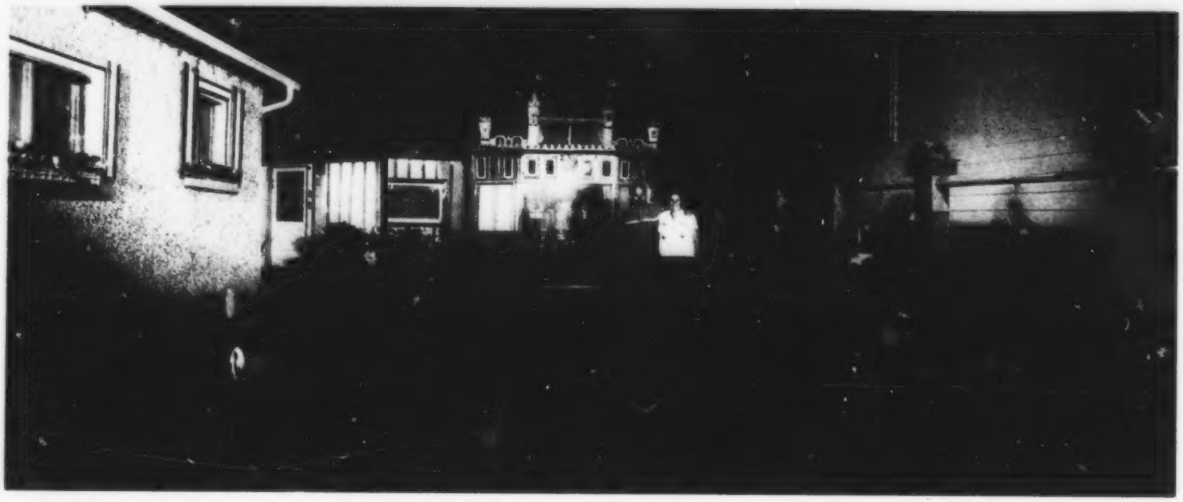




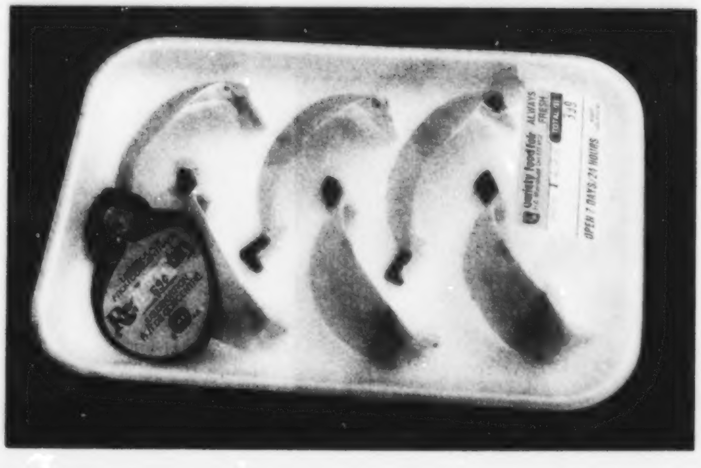
MENDELSON JOE
THE BASICS 1987
ACRYLIC ON CANVAS
30 X 30 IN.
PHOTO: DAVID SMILEY



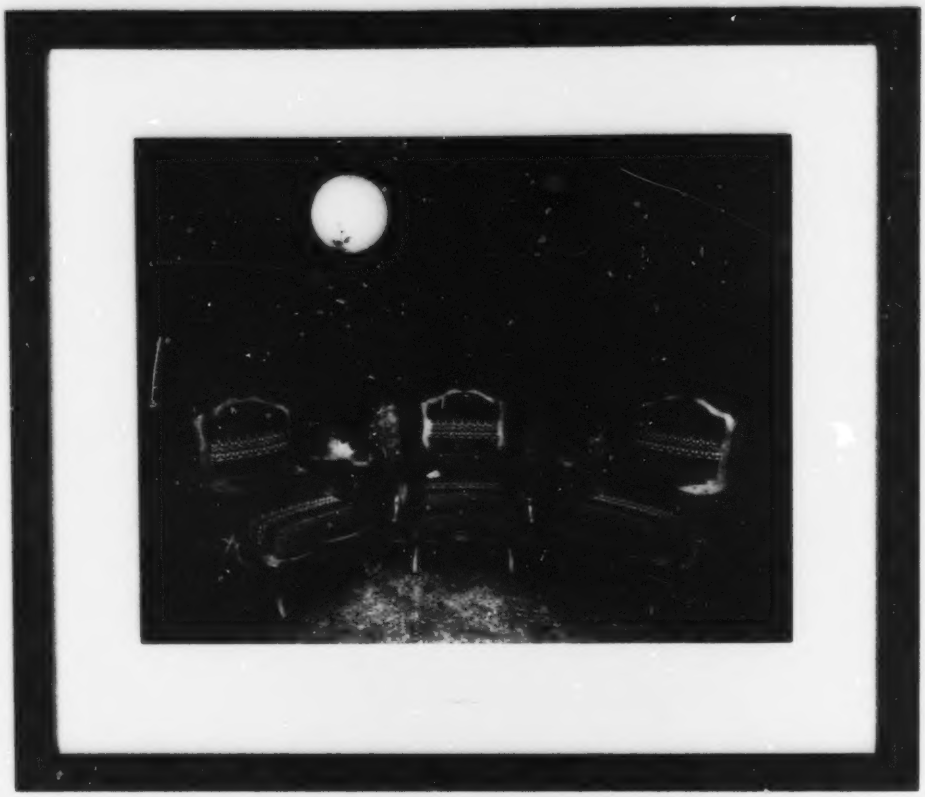
Terry Graff
Great Canadian Landscape 1988
from *Eco-deco series*
Wood, metal, found objects, motor, neon
Approx. 25 ft. long x 8 ft. height x 1 ft. deep



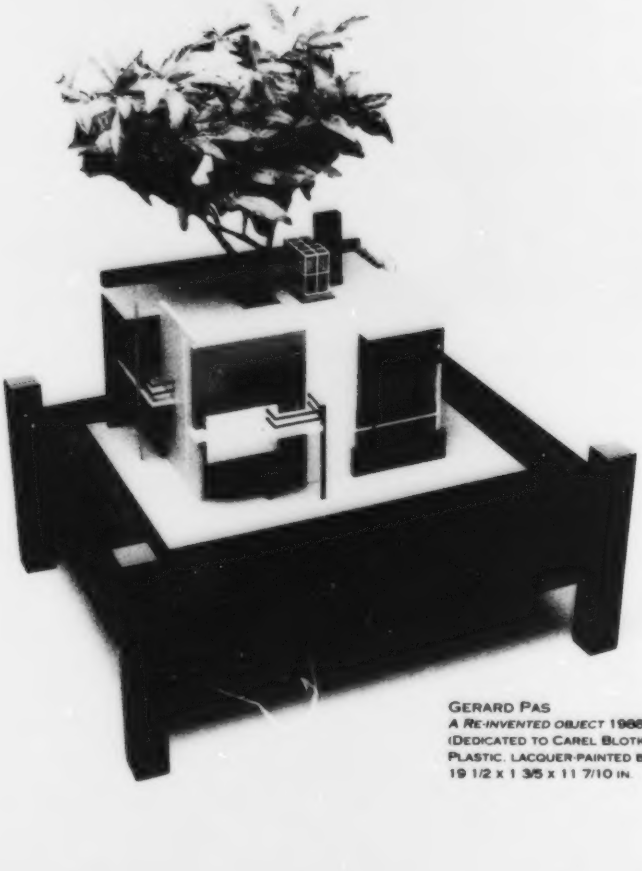
Brenda Pelkey
Side Garden with Castle, Mr. and Mrs. Kantor 1988
Cibachrome print
19 1/4 x 46 in.



EnvironMental Produce
Jamie Osborne & Andrew Owen
ReaLemon 1989
8 x 5 1/2 x 1 1/2 in.
Found packaging — white styrofoam polystyrene
polyethylene lemon

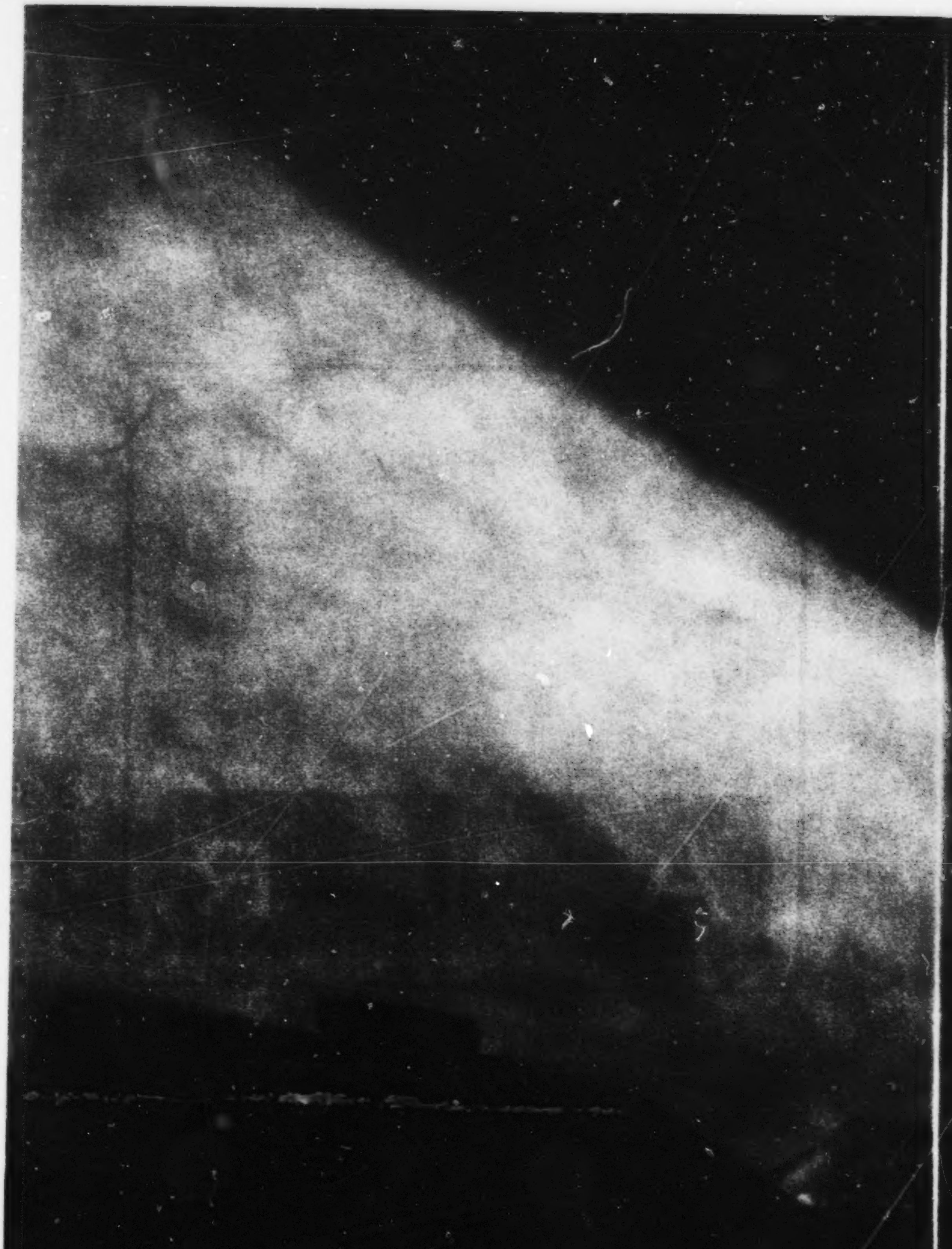


LYNN COHEN
EXHIBITION HALL
SILVER PRINT
43 1/2 x 50 1/2 IN
COURTESY P.P.O.W

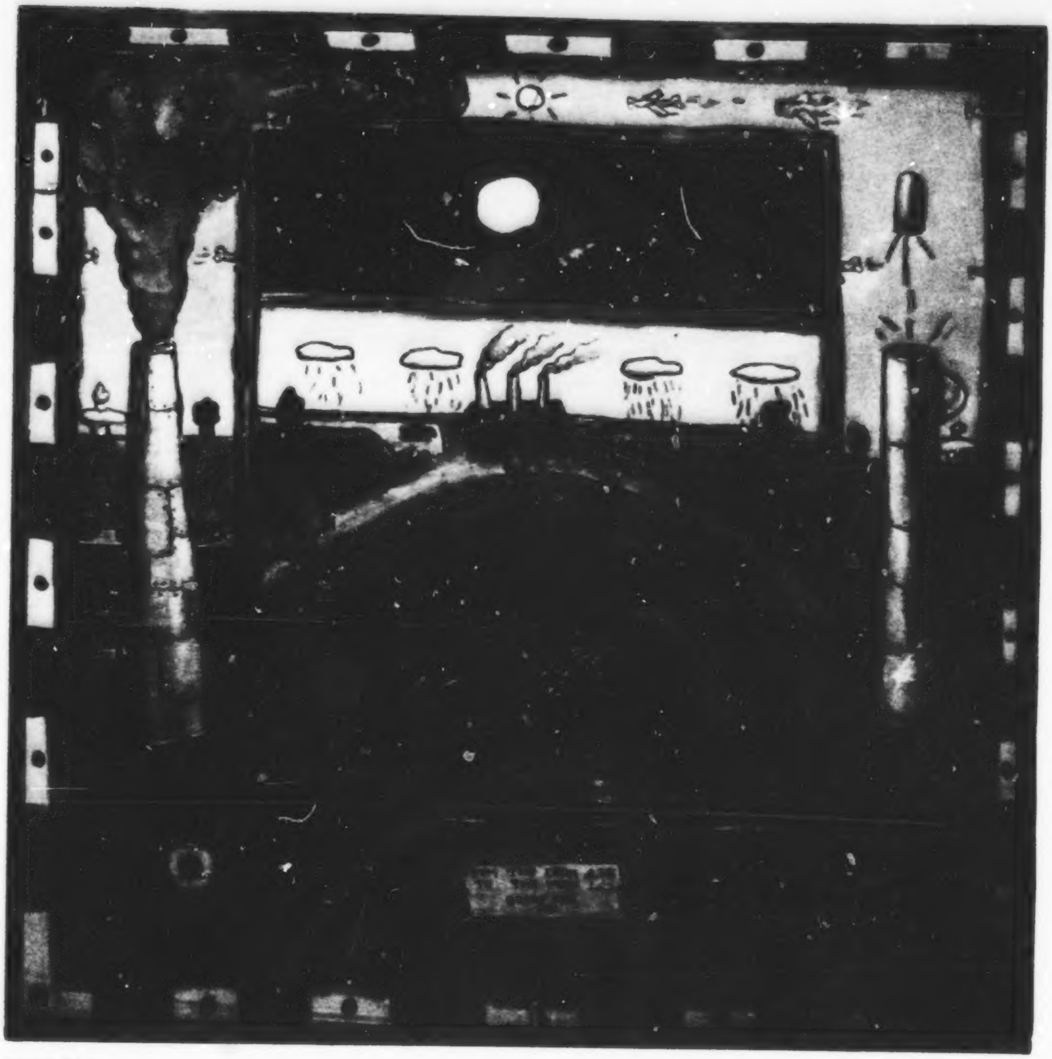


GERARD PAS
A RE-INVENTED OBJECT 1988-89
(DEDICATED TO CAREL BLOTKAMP)
PLASTIC, LACQUER-PAINTED BIRCH, LIVING POMEGRANATE TREE
19 1/2 x 1 3/5 x 11 7/10 IN.

AIR

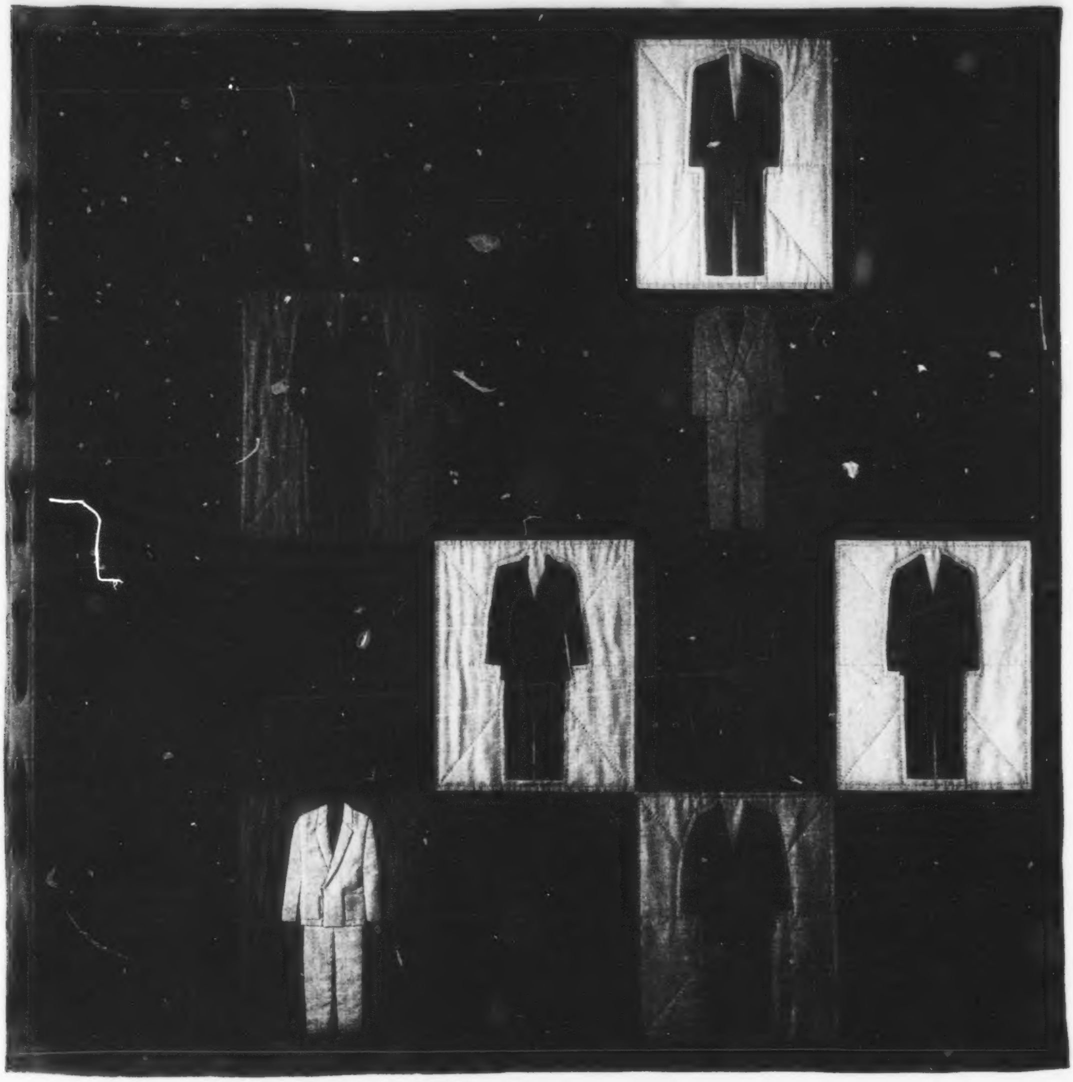


SHIRLEY WIITASALO *STORMFRONT* 1989 OIL ON CANVAS 66 x 99 IN COURTESY CARMEN LAMANNA GALLERY



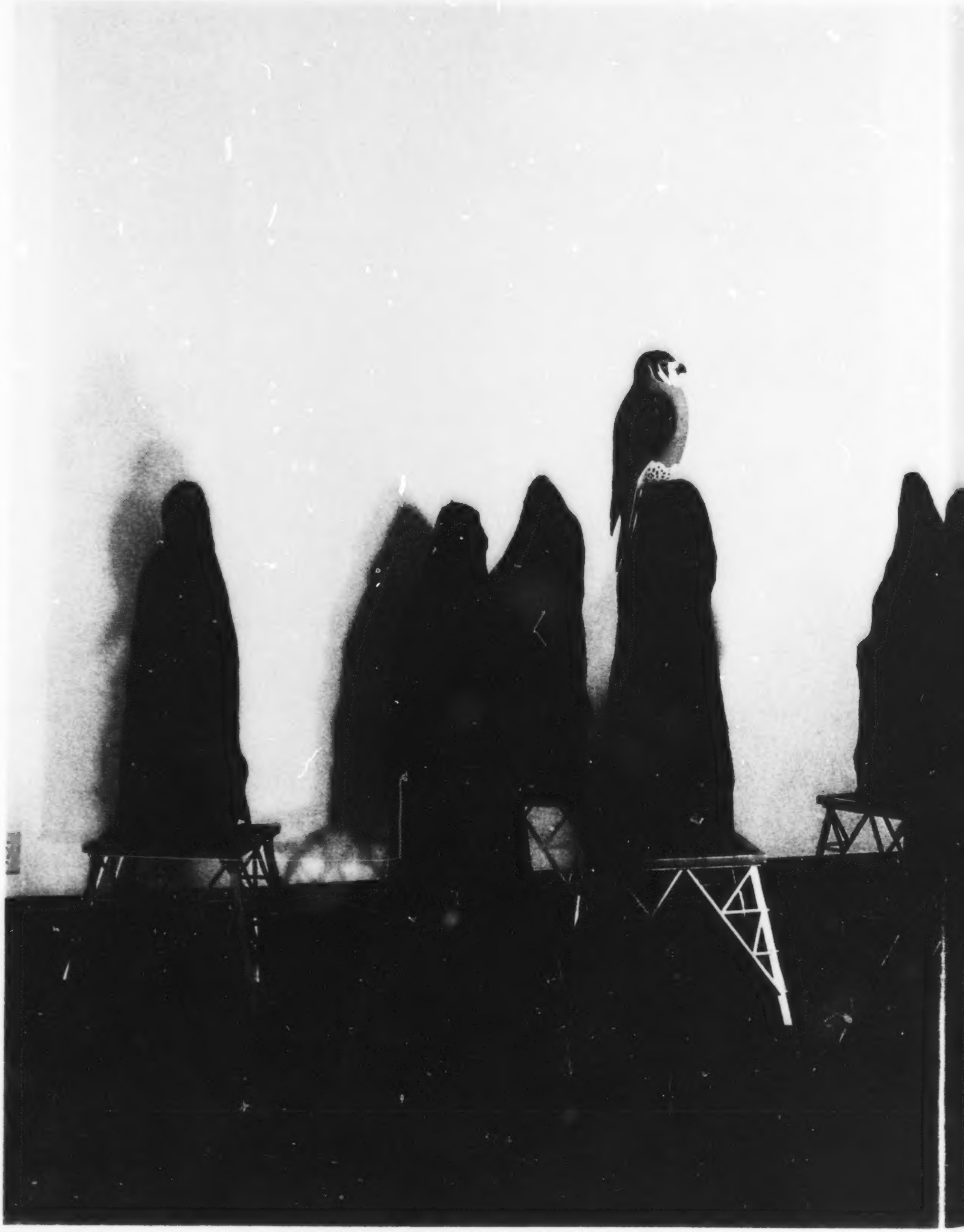
Brent Roe
From the Loon Age to the Moon Age 1981
Acrylic on canvas
36 x 36 in.
Courtesy: Wynick/Tuck Gallery

Gathie Falk
There are 10 Ships and 2 Warships in English Bay (Hedge and Cloud Series) 1989
Oil on canvas
84 x 84 x 60 in.
Courtesy: The Isaacs Gallery

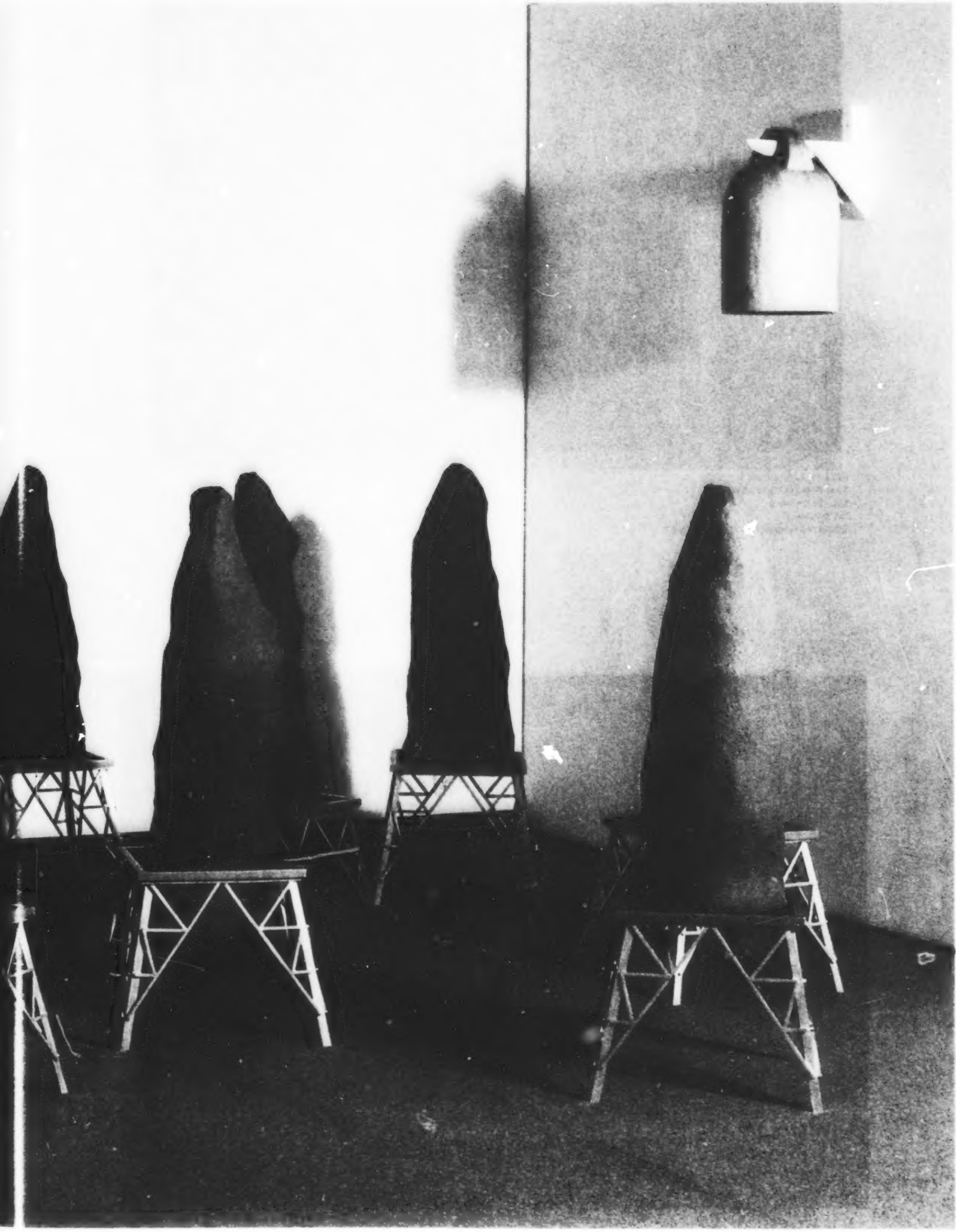


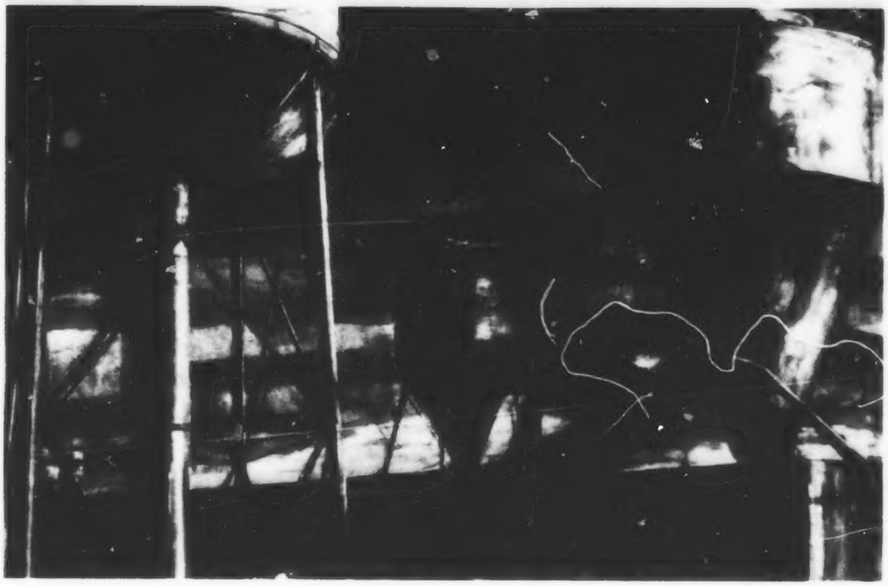
Barbara Todd
Security Blanket 1986-88
Wool and cotton
105 x 105 in.
Photo: Toronto Image works

Mary Pratt
Safe Disposal 1989
Watercolor and pastel on paper
51 x 45 3/4 in.
Courtesy: Mira Godard Gallery

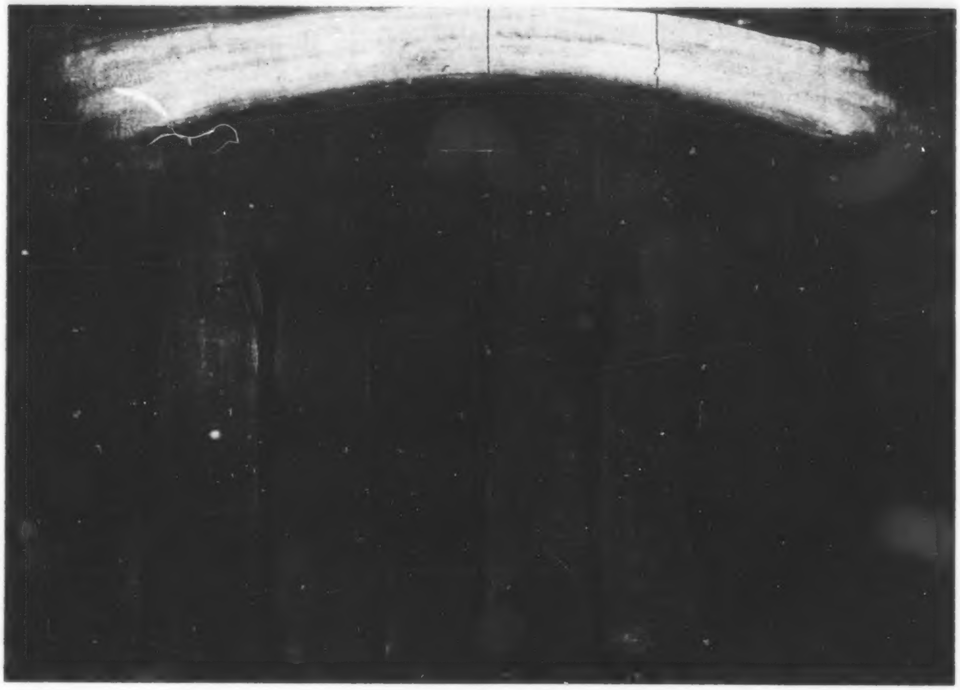


Stephen Cruise
Turncoat, Part Two 1989
Mixed media
11 ft. wide x 8 ft. high x 15 ft. deep
Courtesy: The Isaacs Gallery

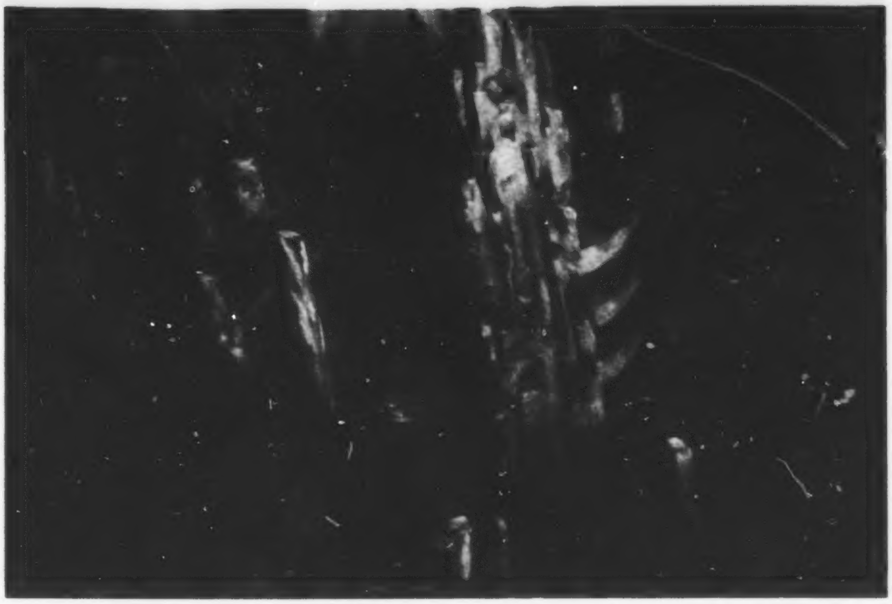




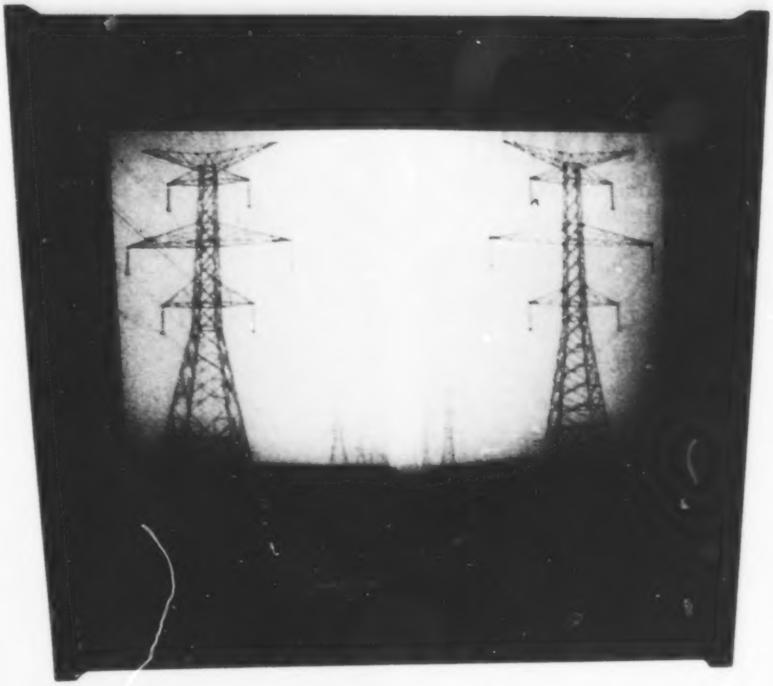
MEDRIE MACPHEE
THE SPECTATORS 1987
OIL ON CANVAS
46 X 70 IN.
COURTESY: MIRA GODARD GALLERY



SYLVIE BOUCHARD
ENTRE CIEL ET TERRE 1989
ACRYLIC ON WOOD
31 X 21 IN
COURTESY: GALERIE CHANTAL BOULANGER

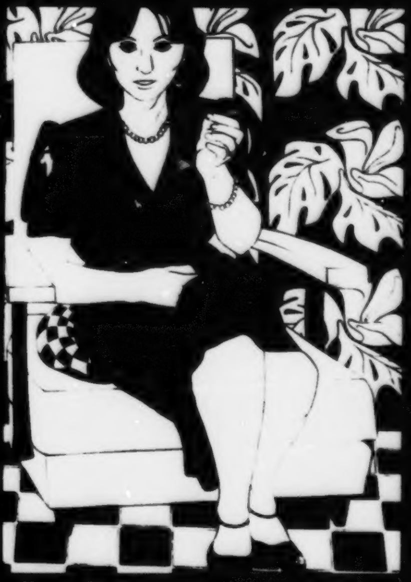


Eleanor Bond
Rock Climbers Meet with Naturalists on
the Residential Parkade 1989
Oil on canvas
94 x 140 in



Robert Wiens
Away from Darlington Nuclear
Power Plant 1989 from *Cutline* 1989
2nd of 2 units
Light box, photographic transparency
98 x 102 x 25 in. each
Courtesy: Carmen Lamanna Gallery

wendy mcnally



'Seated Figure' 1987 Acrylic on Canvas 72"X52"

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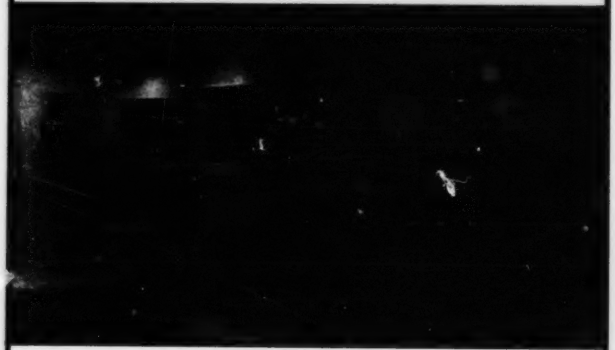

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- Art and environmentalism
- Innovative exhibitions/institutions

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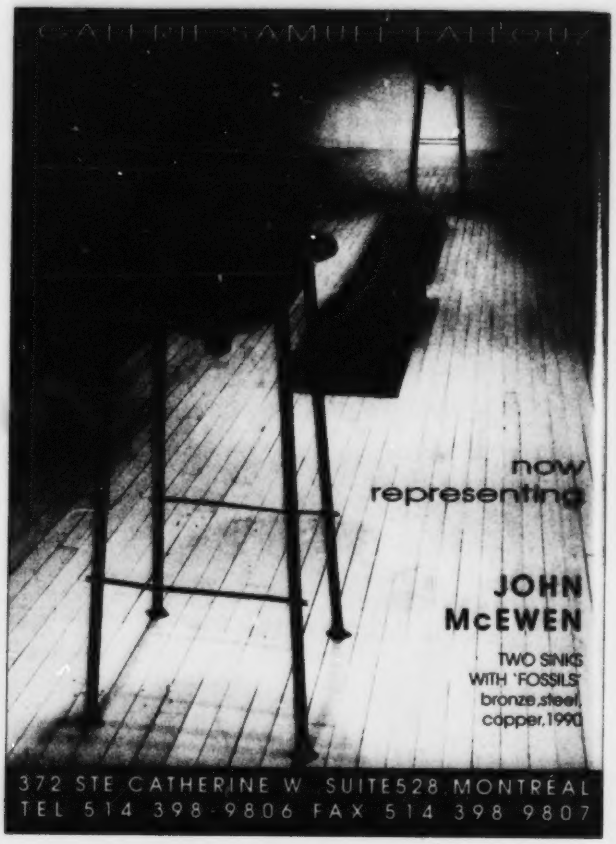
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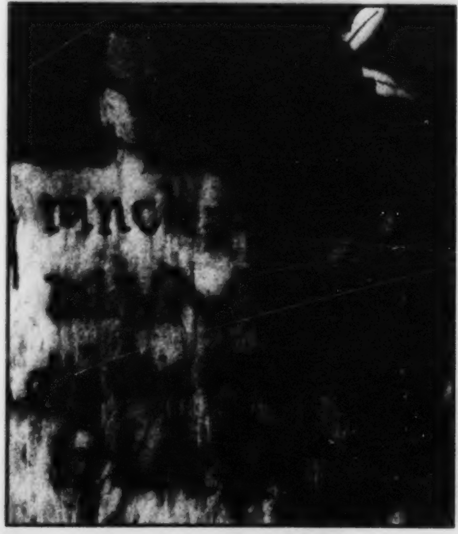

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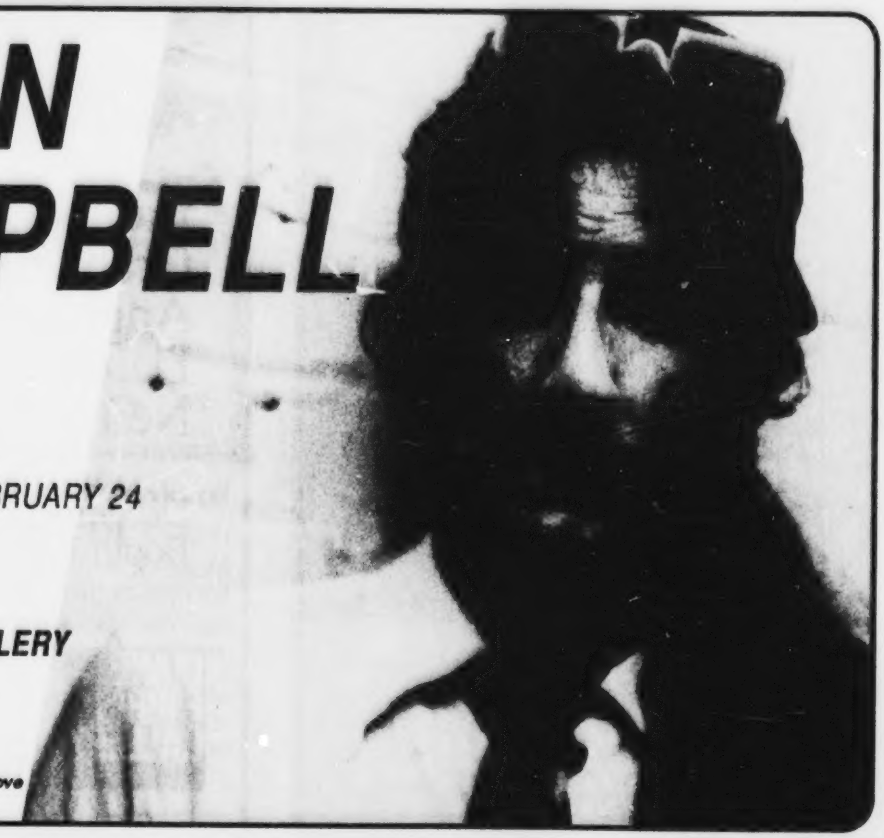

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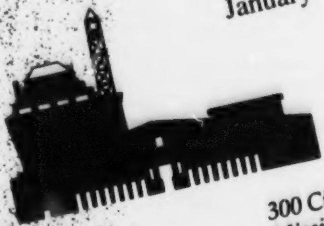

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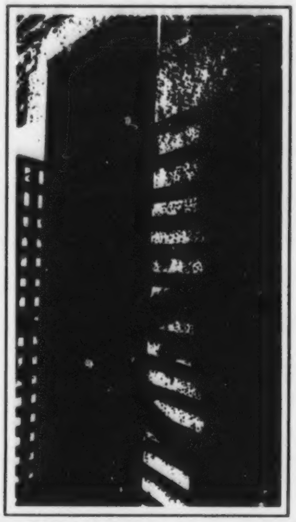

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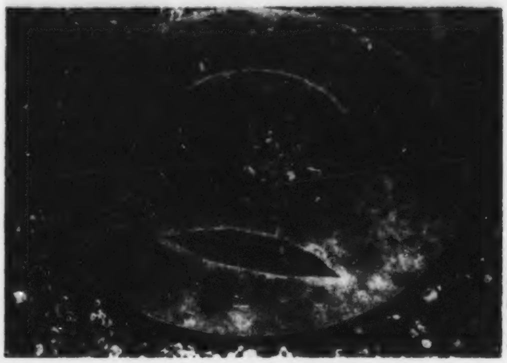

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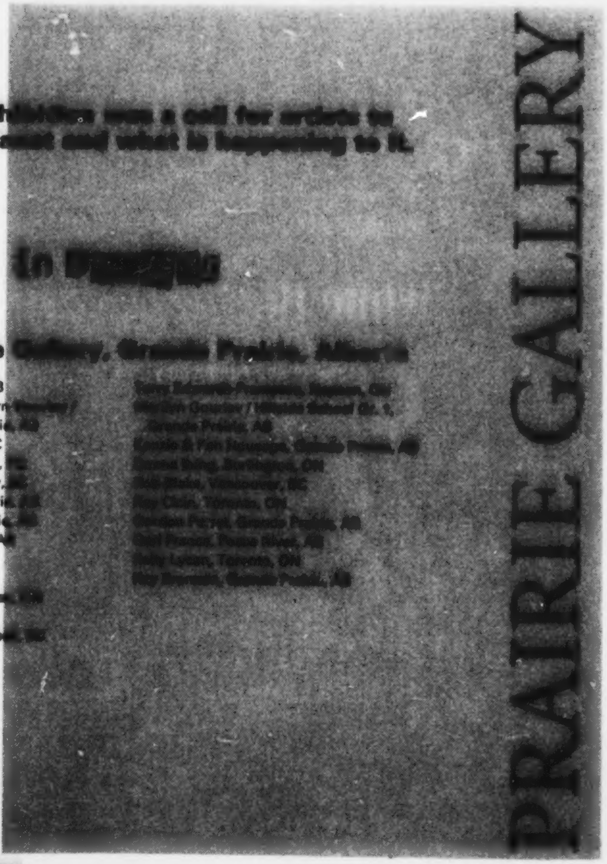

Prairie Gallery's 2nd Annual Mail-Art exhibition was a call for artists to visually express their concern for our planet and what is happening to it.

The following artists participated in

Jeopardy : our lives are in Danger

from July 19 to August 19, 1990. Prairie Gallery, Grande Prairie, Alberta

Rhodri Kasperbauer, Oakville, ON
Donna Kaut, Grande Prairie, AB
Alison Kendall, Thunder Bay, ON
Sally Kinsey, Dewitt, NY
Robert Lompart, Brampton, ON
Jean Martin, Montreal, PQ
Garth (Grim) McEwan, Grande Prairie, AB
Heather Neu, Calgary, AB
Andy Nixon, Coldwater, ON
Debra Olson, Grande Prairie, AB
James Picard, Vancouver, BC
Pamela Pike, Montreal, PQ
Donna Quince, Ottawa, ON
Naomi Ramieri-Hall, Santa Barbara, CA

Gary Snell, Beaverlodge, AB
St. Gerard Students / Marilyn [illegible] /
Mary Grace, Grande Prairie, AB
Lunar Seude, Richmond, BC
S. Taylor-Griffiths, Longueil, PQ
Julie A. Valenti, Port Moody, BC
Beth Sheehan, Grande Prairie, AB
Ivan Shukster, Grande Prairie, AB
Anne C. Smith, Edmonton, AB
Lynda Walker, Regina, SK
Mark Walton, Calgary, AB
David Chisholm, Thunder Bay, ON
Dawn Dale, Aylmer, PQ
Inez Demunyck, Dawson Creek, BC

[illegible], [illegible], ON
[illegible] / [illegible] School [illegible],
Grande Prairie, AB
[illegible], Grande Prairie, AB
[illegible], Burlington, ON
[illegible], Vancouver, BC
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☐ **Environment Canada**
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☐ **Environment Watch**
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Toronto, Ontario, M5H 3M7
(416) 369-9049

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Volume 7, Number 4
Winter/December 1990

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Montreal, P.Q. H3H 1C9
(514) 935-5455

Garnet, Eldon
Cold City Gallery
30 Duncan St. 6th floor
Toronto, Ont. M5V 2C2
(416) 593-5332

General Idea
Koury Wingate
578 Broadway Ave.
New York, N.Y. 10012
(212) 966-5777

Gilbert, Lorraine
Toronto Photographers Workshop
310 - 80 Spadina Ave.
Toronto, Ont. M5V 2J3
(416) 362-4242

Graff, Terry
P.O. Box 2132
Sackville, N.B. E0A 3C0
(506) 536-0836

Gaudet, Martine
277 Wells
Gatineau, P.Q. J8P 7G1

Harding, Noel
c/o Mississauga Civic Centre
Art Gallery
300 City Centre Drive
Mississauga, Ont. L5B 3C1
(416) 896-5505

Howlonia, Thaddeus
Jane Corkin Gallery
179 John St., 2nd floor
Toronto, Ont. M5T 1X4
(416) 979-1980

Hurlbut, Spring
Sable-Castelli Gallery
33 Hazelton Ave.
Toronto, Ont. M5R 2E3
(416) 961-0011

MacPhee, Medrie
Mira Godard Gallery
22 Hazelton Ave.
Toronto, Ont. M5R 2E2
(416) 964-8197

McEwen, John
Galerie Samuel Lallouz
1620 Sherbrooke St. W.
Montreal, P.Q. H3H 1C9
(514) 935-5455

Mendelson Joe
138 Ossington Ave.
Toronto, Ont. M6J 2Z5
(416) 537-1365

Pas, Gerard
631 Wallace Ave.
London, Ont. N5Y 3R8
(519) 667-0975

Pelkey, Brenda
702 - 28th St. West
Saskatoon, Sask. S7L 0L4
(306) 244-3745

Pratt, Christopher
The Gallery
284 Duckworth St.
P.O. Box 1282
St. John's, Nfld. A1C 5M9
(709) 753-1511
Mira Godard Gallery
22 Hazelton Ave.
Toronto, Ont. M5R 2E2
(416) 964-8197
Zwicker's Gallery
5415 Doyle St.
Halifax, N.S. B3J 1H9
(902) 423-7662

Pratt, Mary
Equinox Gallery
2321 Granville St.
Vancouver, B.C. V6H 3G3
(604) 736-2405
The Gallery
284 Duckworth St.
P.O. Box 1282
St. John's, Nfld. A1C 5M9
(709) 753-1511
Mira Godard Gallery
22 Hazelton Ave.
Toronto, Ont. M5R 2E2
(416) 964-8197
Woltjen/Udell Gallery
10332 - 124th St.
Edmonton, Alta. T5N 1R2
(403) 488-0615/0617

Reitzenstein, Reinhard
Carmen Lamanna Gallery
788 King St. W.
Toronto, Ont. M4W 2H1
(416) 363-8787

Roe, Brent
Wynick/Tuck Gallery
80 Spadina Ave. 4th floor
Toronto, Ont. M5V 2J3
(416) 364-8716

Tod, Joanne
Carmen Lamanna Gallery
788 King St. W.
Toronto, Ont. M4W 2H1
(416) 363-8787

Todd, Barbara
Box 1020
Banff, Alta. T0L 1C0
(403) 762-5264

Tuu'luuq, Marion
Upstairs Gallery
266 Edmonton St.
Winnipeg, Man. R3C 1R9
(204) 943-2734

Van Gemerden, Cees
Toronto Photographers Workshop
310 - 80 Spadina Ave.
Toronto, Ont. M5V 2J3
(416) 362-4242

Wall, Jeff
Marian Goodman Gallery
24 W. 57th St.
New York, N.Y. 10019
(212) 977-7160

Wiens, Robert
Carmen Lamanna Gallery,
788 King St. W.
Toronto, Ont. M4W 2H1
(416) 363-8787

Wiitasalo, Shirley
Carmen Lamanna Gallery,
788 King St. W.
Toronto, Ont. M4W 2H1
(416) 363-8787

Wood, Alan
3869 West 13th Ave.
Vancouver, B.C. V6R 2S9
(604) 224-5030
Patrick Doheny Fine Art
1811 West 1st Ave.
Vancouver, B.C. V6J 4M6
(604) 737-1733
Franklin Silverstone Fine Arts
37 Apple Hill
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Montreal, P.Q. H9X 3H2
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COMMENTARY

SINGING THE GST BLUES

If ever we've needed the uplift that art can bring to our workaday lives, it's now, as we face a vista of diminished national and personal expectations. Unfortunately there couldn't be a less propitious time for artists and their patrons and dealers. And the proposed General Sales Tax isn't brightening their prospects one bit.

Both Canadian creators and purveyors of art agree that the GST will further deflate low- and middle-end sales of art, sales that flatten out during a recession anyway. As Greg Graham of the Canadian Artists' Representation in Ottawa puts it, "Individual art purchases sustain us all. They're our bread and butter."

Artists have three main bones of contention: added paperwork, a strain for those already juggling a job and their own art practice; the possibility that the GST may be a disincentive to individual purchasers; and more than likely an enlarged field of contention with Revenue Canada over allowable expenses, particularly for travel. Visual artists can opt out of collecting GST if their income in the last year was less than $30,000. Problems arise, however, from the fact that most artists' incomes vary widely from year to year. If an artist has a good year and thus participates in the tax program, it is mandatory that he or she continue as a GST registrant — with the attendant paperwork — for three consecutive years, regardless of income. Even artists who make less than the prescribed amount may feel obliged to participate in order to recover the GST they have paid for materials or travel.

For their part, dealers fear that the GST, as well as adding to their paperwork burden, will have an insidious effect on the art market. First-time sales of art are subject to a non-refundable GST; as for any resale of work, the GST will apply to the increase in value rather than the total sale, the tax to be refunded through a complex system of notional tax credits. Just when a lively domestic market has been established and Canadian art has begun to attain some international recognition, the price of art work for individual collectors (businesses and non-profit organizations can claim back their tax) will shoot up by 7%, plus, of course, any provincial sales tax. One fear is that buyers of high-end historic and contemporary art will find they can get more milage from their art-buying dollars in the U.S. or abroad, where taxes are nominal. And imported international art, an integral part of many dealers' businesses, will be subject to GST at the border.

So much for trying to encourage a Canadian art market.

Betty Ann Jordan

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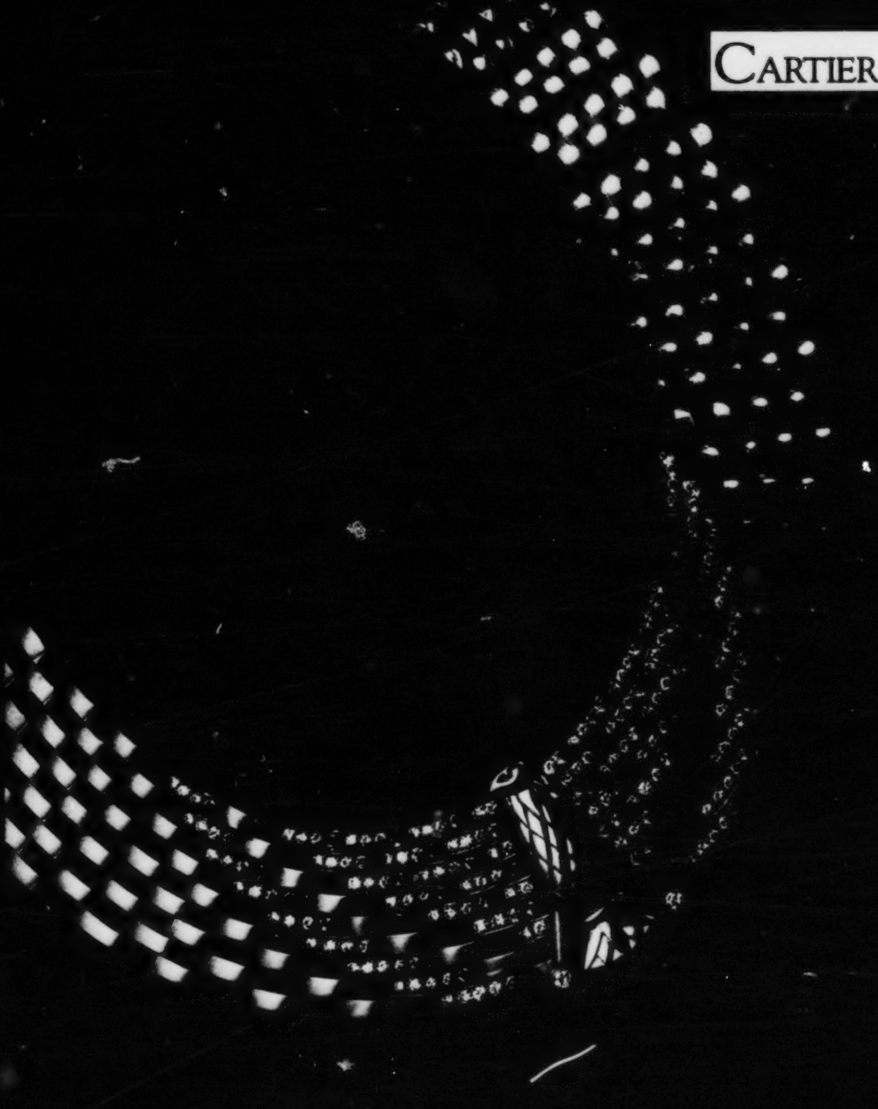

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